

IN THIS ISSUE: { THE CENTENARY OF HOME, SWEET HOME
ORIGINAL ETCHING, MARIANNE HITSCHMANN-STEINBERGER
PRACTICAL INSTRUMENTATION (EIGHTEENTH INSTALLMENT)—FRANK PATTERSON

MUSICAL COURIER

Weekly Review OF THE World's Music

Forty-Fourth Year Price 15 Cents

Published weekly by the Musical Courier Company, Inc., 437 Fifth Ave.,
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. LXXXVI NO. 18

NEW YORK, THURSDAY, MAY 3, 1923

WHOLE NO. 2247



Hartsook photo.

JOSEPH SCHWARZ
DISTINGUISHED EUROPEAN BARITONE

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY.
Church, Concert and School Positions Secured
MRS. BABCOCK
Telephone, 2634 Circle
Carnegie Hall, New York

J. H. DUVAL
TEACHER OF SINGING
Italian and French Opera
Studio: 32 Metropolitan Opera House Building
New York

M. F. BURT SCHOOL
Sight-Singing, Ear-Training, Musical Stenography, Normal Course in Public and Private School Music. Special coaching for church trials.
Address: Brooklyn School, 48 Lefferts Place.

ROSS DAVID
VOCAL STUDIOS
Sherwood Studio Building, 58 West 57th Street
Phone: Circle 2297

CARL M. ROEDER
TEACHER OF PIANO
Technic—Interpretation—Theory
Normal Course for Teachers
607-608 Carnegie Hall, New York
309 Main Street, Orange, N. J.
Residence: 680 St. Nicholas Avenue, New York

MME. ANITA RIO
SOPRANO
Vacancies for a Few Pupils
360 West 22nd Street
New York

PURDON ROBINSON
THE ART OF SINGING
Vocal Expert and Diagnostician
Exponent of the Dr. H. Holbrook Curtis method for vocal defects and impaired voices. (Co-worker with Dr. Curtis for many years.)
Studio: 245 West 75th Street, New York
Phone: Columbus 2505

PHILIPP MITTELL
VIOLIN PEDAGOGUE
Van Dyck Studios, 939 Eighth Avenue,
New York City
Telephone: Circle 6130

MAESTRO G. H. CASELOTTI
VOCAL TEACHER AND OPERA COACH
Only teacher of MARIA CASELOTTI, coloratura Metropolitan Opera House Building
1425 Broadway : : : New York City
Bridgeport, Conn., Studio: 46 Cannon Street

EVELYN FLETCHER-COPP
comes to New York to personally establish the Fletcher-Copp School of Musical Self-Expression.
411 W. 114th St. Phone: Cathedral: 7150

FRANCIS ROGERS
CONCERT BARITONE AND TEACHER OF SINGING
144 East 62nd Street, New York
Telephone: 6923 Rhineland

E. PRESSON MILLER
TEACHER OF SINGING
826 Carnegie Hall Tel. 1350 Circle

JANET BULLOCK WILLIAMS
TEACHER OF SINGING
122 Carnegie Hall

EDWARD ROYCE
PIANIST
Teacher at New York School of Music and Arts,
150 Riverside Drive, New York City
Telephone: Schuyler 3655
Instruction according to the most approved modern principles.
Hours for personal interview,
Mondays and Thursdays, 2-3 P. M.

FLORENCE E. GALE
SOLO PIANIST
Recitals and Concerts
Instruction, Leschetzky Method
137 West 69th Street, New York
Telephone: Columbus 4873

JACQUES L. GOTTLIEB
TEACHER OF VIOLIN, ORCHESTRA CONDUCTOR
Juvenile and Adult Orchestras
Gottlieb Institute of Music
Voice and Piano Departments
136 East 76th Street New York City
Tel. Rhineland 4345
Brooklyn, N. Y., Studio: 1339 Union Street

MR. CHARLES LEE TRACY
PIANOFORTE INSTRUCTION
Certified Leschetzky Exponent
Carnegie Hall Studios, 832-3, New York City

HENRIETTA SPEKE-SEELEY
SOPRANO—TEACHER OF SINGING
1425 Broadway, Metropolitan Opera House, N. Y.
Residence: 2184 Bathgate Ave., N. Y.
Phone: 3967 Fordham

MRS. JOHN DENNIS MEHAN.
VOICE EXPERT—COACH—REPERTOIRE
Artists who have worked this season—Mary Jordan, Marie Morrissey, Jane Neilson, John Barnes Wells, Leroy Well, Helen Porter Sleeper and Samuel Roberts.
70 Carnegie Hall, 154 West 57th Street
New York City
Telephone: Circle 1472

THE BOICE STUDIO
57 West 75th Street, New York
Telephone: Endicott 0074
SUSAN S. BOICE, SOPRANO, Teacher of the Art of Singing. Voice trials by appointment.

WALTER L. BOGERT
ART OF SINGING
25 Claremont Ave., N. Y. Tel. 4650 Cathedra.

MRS. ROBINSON DUFF
VOICE
136 East 78th Street New York
Telephone: Rhineland 4468

BENNO KANTROWITZ
ACCOMPANIST AND COACH
Teacher of Piano and Theory
Metropolitan Opera House Building
1425 Broadway New York City
Telephone: Pennsylvania 2634

ADELE RANKIN
CONCERT SOPRANO
Teacher of Singing
Studio: 1425 Broadway
Metropolitan Opera House Building, N. Y.
Phone: 2634 Penna.

ERNEST CARTER
COMPOSER-CONDUCTOR
15 East 69th Street New York City
Telephone: Rhineland 8623

AMY GRANT
Op.ra Recitals, Tuesdays, 5:30
At the Town Hall
Address Sec. Studio Vocal and Dramatic Art
78 West 55th Street, New York City

CHRISTIAAN KRIENS
COMPOSER, CONDUCTOR, VIOLINIST, INSTRUCTOR
Conductor Kriens Symphony Club
First American School for Orchestra Players. A few vacancies for string and wind instruments.
303 Carnegie Hall
Telephone: 1350 Circle

MABEL PHIPPS BERGOLO
PIANIST—INSTRUCTION
Tu-sdays and Fridays at the
Institute of Musical Art
120 Carnegie Hall, New York. Tel. Circle 1350

WILLIAM THORNER
VOCAL TEACHER AND COACH
Address: 209 West 79th Street, New York City

HARRIET BELLMAN
PIANIST AND TEACHER
Studio: 239 West 72d Street, New York City
Telephone: 7060 Endicott

M. E. FLORIO
EMINENT TEACHER OF SINGING
170 West 72nd Street New York City

ELIZABETH K. PATTERSON
SCHOOL OF SINGING
Studio: 257 West 104th Street
Phone, 1514 Clarkson

MR. FRANCIS STUART
TEACHER OF SINGING
Pupil of Lamperti the Elder
"Being in full possession of my method of singing, he has the ability to form great artists."
—Francesco Lamperti.
Carnegie Hall Studios, 1103-4 New York City

FRANCES WHEELER KNIESZNER
Formerly Mme. Germain
Coach and Teacher of the Art and Science of Singing
439 West End Avenue New York City

WILBUR A. LUYSTER
Specialist in Sight Singing
(Formerly Teacher for Met. Opera Co.)
"A Maker of Readers." No instrument used
Both classes and individual instruction
Class courses begin Oct. 1st. Private any time
Carnegie Hall, Res. Phone, 9319 W. Mansfield

MISS EMMA THURSBY
SOPRANO
Will receive a limited number of pupils
Residence: 34 Gramercy Park
Phone, 3187 Gramercy New York City

ALICE GARRIGUE MOTT
ART OF SINGING
172 West 79th Street, New York
Telephone: 7993 Schuyler

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE
1425 Broadway Phone: 1274 Bryant

FRANCES FOSTER
COACH FOR CONCERT AND OPERATIC ARTISTS
Concert Accompanying
Studio: 334 West 84th Street, New York
Telephone: Schuyler 1049

ESTELLE ASHTON SPARKS
CONCERT SOPRANO
TEACHER OF SINGERS
Coaching and Repertoire
Studios: 156 West 11th St., New York City
Phone: Watkins 4366
16 Duray Place, Brooklyn
Flatbush 4393 Appointment Only

FREDERICK SOUTHWICK
CONCERT BARITONE
AND TEACHER OF SINGING
Studio: 609 Carnegie Hall New York City

ISABEL LEONARD
VOICE TEACHER AND COACH
Specialist in
Phonetics and Breath
Studio: 502 Carnegie Hall : : : New York
Telephone: Circle 1350
Residence: 50 West 67th Street, New York

WARD-STEPHENS
ARTISTIC SINGING
15 East 35th Street New York
Phone: 9828 Murray Hill

ETHEL WATSON USHER
COACH AND ACCOMPANIST
Returned from Three Months' Concert Tour in Europe
as Accompanist for Sue Harvard
127 West 78th Street, New York City
Telephone Schuyler 3660

PROFESSOR LEOPOLD AUER
indorses and praises very highly
ALBERT GOLDENBERG'S
VIOLIN INSTRUCTION
Preparatory Teacher to Professor Auer
1476 Carroll St. : : : Brooklyn, New York
Telephone: Decatur 2525

SIGNOR A. BUZZI-PECCIA
VOICE SPECIALIST AND COMPOSER
Teacher of Alma Gluck, Sophie Braslau and Cecil Arden
Studio: 33 West 67th Street, New York

MRS. WILLIS E. BACHELLER
VOICE PLACEMENT AND REPERTOIRE
Studio: 180 Madison Avenue, New York
Telephone: Murray Hill 699

FELIX HUGHES
VOCAL TEACHER AND COACH
Teacher of Allen McQuhae.
Studio: 50 West 67th Street, New York
Telephone Columbus 1405

CLARA NOVELLO DAVIES
"All Can Sing If They Know How to Breathe"
15 West 67th Street, New York City
Phone: 2951 Columbus

FREDERICK E. BRISTOL
TEACHER OF SINGING
43 West 46th Street, New York City

VON DOENHOFF, ALBERT
PIANIST, COMPOSER, TEACHER
251 West 102nd Street, New York
Phone: Riverside 366

FREDERICK RIESBERG, A. A. G. O.
PIANO INSTRUCTION
Studied under Reinecke—Classics: Scharwenka—Style; Liszt—Technic. Head of piano department, New York School of Music and Arts, 150 Riverside Drive. Tel. Schuyler 3655. Courses arranged to suit individual requirements. Personal address, 408 West 150th Street.
Telephone: Audubon 1530

CARL FIQUÉ
PIANO
KATHERINE NOAK-FIQUÉ
DRAMATIC SOPRANO
FIQUÉ MUSICAL INSTITUTE
128 De Kalb Avenue, Brooklyn

HANNA BROCKS
SOPRANO
Concerts—Recitals—Instruction
Studio: 135 West 72nd Street, New York
Phone: Endicott 5364

LILLIAN SHERWOOD NEWKIRK
ART OF SINGING
1425 Broadway (Metropolitan Opera House Bldg.), N. Y., Wednesdays and Saturdays.
All Mail to 11 Morgan Avenue, Norwalk, Conn.

JESSIE FENNER HILL
TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broadway, New York. Phone: Pennsylvania 2634

DUDLEY BUCK
TEACHER OF SINGING
471 West End Avenue : : : New York
Phone: Schuyler 6870

VINCENZO PORTANOVA
VOCAL STUDIO
58 West 70th Street : : : New York
Phone: 8955 Endicott

MARIE MIKOVA
PIANIST
Mgt. Music League of America
8 East 34th Street, New York
Studio: 1187 Madison Avenue : : : New York

DR. DANIEL SULLIVAN
Teacher of International Artists
ALICE NIELSEN, GEORGES BAKLANOFF, LYDIA LYPKOVSKA
132 West 74th Street : : : New York City
Phone: Columbus 6180 G. E. Patten, Secy.

MME. MINNA KAUFMANN
Instruction: Lehmann Method
601 Carnegie Hall : : : : New York
J. Cartall, Secy.

MAESTRO A. SEISMIT-DODA
CORRECT AND QUICK VOICE PLACEMENT
54 West 39th Street : : : New York
Phone: 4045 Fitts Roy
See ad on another page

LAURA E. MORRILL
TEACHER OF SINGING
148 West 72nd Street
Phone: 2118 Columbus New York

JOHN BLAND
TENOR
Master of Calvary Choir
VOICE PRODUCTION
ARTHUR R. HARTINGTON, Assistant
20 East 23rd Street : : : : New York
Telephone: Ashland 1234

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING, PIANO AND VOICE CULTURE.
230 East 62nd Street
Complete musical education given to students from the beginning to the highest perfection.
F. & H. CARRI, Directors.

DANIEL VISANSKA, Violinist
Nine years of successful teaching and concertizing in Berlin
Address: 155 West 122nd Street, New York
Phone: 4778 Morningside
(In Summit, N. J., Mondays—In Stamford and New Canaan, Conn., Wednesdays)
Canaan, Conn., Wednesdays)

LEOPOLD WOLFSOHN
PIANO INSTRUCTION
NEW YORK: 38 West 91st Street
BROOKLYN: Academy of Music

MME. SCHOEN-RENÉ
VOCAL MASTER CLASSES
In New York till May 15th, 1923
In Europe June until October, 1923
Address: THE HAWKING HOTEL—
203 West 54th Street, New York
Telephone: Circle 2500

BRUNO HUH
205 West 57th Street, New York
Tel. Circle 5420
Voice lessons June 25 to Aug. 4, teaching at 573 No. Lake Ave., Pasadena.

JAMES MORRIS HELFENSTEIN
Formerly of Grace Church, N. Y.
Specialist on Vocal Training, Concert, Oratorio and Opera.
Carnegie Hall New York
For Appointments Apply to 49 Fifth Avenue

MARGOLIS VOICE CULTURE

1425 Broadway, Suite 38. New York City

MINNIE TRACEY

American Dramatic Soprano

Open for Concert and Recital Engagements
Studio: Ursuline Academy, W. McMillen St.
Private Address: The Claremont, Apt. 22,
W. McMillen St., Cincinnati, Ohio.

FREDERIK FREDERIKSEN

Violinist

523 Fine Arts Bldg., Chicago, Phone: 9166 Graceland

LEILA TOPPING

CONCERT PIANIST—TEACHER
Concert Direction Hinkle Barcus,
1425 Broadway, New York.
Studio: 3 E. 36th Street, New York.
Telephone 8391 Murray Hill

ROSSI-DIEHL

CONCERT SOPRANO

Teacher of Singing

Studio: 125 West 74th Street, New York
Phone: 10025 Endicott

JOHN BARNES WELLS, Tenor

RECITALS—ORATORIO

Management: ANITA DAVIS-CHASE, 230 Boylston St.
Boston, Massachusetts

Mme. MARCIA SUMELSKA

Soprano

Teacher of Vocal Art Science. Endorsed by Dr. Frank
E. Miller. Studio: Carnegie Hall, New York. Suite
1101-03. Phone 6657 Harlem.

COENRAAD V. BOS

Accompanist—Coaching

Hotel Harding, New York City
203 West 64th St.
Phone 2160 Circle

Louise St. John WESTERVELT

SOPRANO

TEACHER OF VOICE

Columbia School of Music,
509 S. Wabash Ave., Chicago

ROBERT O'CONNOR

PIANIST

Studio: 375 East 199th Street, New York
Phone: 4016 Tremont

"Not all may become Artists, but everyone can
be taught to sing artistically."

HAGGERTY-SNELL

Teacher of Vocal Music

METROPOLITAN OPERA HOUSE STUDIOS, 1425 Broadway, New York
Suite 90 Phone: 9884 Pennsylvania

RUSSELL J. ENGLAND

COMPOSER—TENOR

Concerts—Recitals of his songs—Oratorio
214 Lakeview Drive, Collingswood, N. J.

CHRISTINE LANGENHAN

Soprano

Concerts—Recitals—Teaching and Coaching
Studio: 708 West End Ave., New York Telephone: 8838 Riverside

HAYDN OWENS

PIANIST—ACCOMPANIST—COACH

Conductor Haydn Choral Society
1227 Kimball Building - Chicago

SIBYL SAMMIS MacDERMID

SOPRANO

Pupils Accepted. 312 Riverside Drive, New York

VOICE CLINIC

Mme. Rose Tomars, Voice Specialist
and Rebuilder of Voices, will correct
every defect under guarantee. Tremolo
removing a specialty, as her method is
not a theory but a Proven Fact. Write
for descriptive folder. Suite 824, Carnegie Hall
Residence Studio, 20 West 65th St., New York City.

HARRISON N. WILD

9425 S. Robey Street, Chicago, Ill.

Conductor—Apollo Musical Club,
Mendelssohn Club

J. BAYERLEE

Formerly in charge of artist classes in the
studio of the late Royal Professor Julius Stock-
hausen, Frankfurt a/M., Germany. Mme. Bay-
erlee not only trains singers in their various
stages of development, but gives invaluable as-
sistance to concert singers and teachers of sing-
ing who come to perfect their art.
Circular on request

Studio: 502 W. 113th St., N.Y. City, Tel. Cathedral 7960

CARMEN FERRARO

Grand Opera Tenor and Conductor—Voice
Placing, Concert, Oratorio and Opera
Coaching—Only Talented Pupils Accepted

Ensemble work and experience guaranteed.
National Grand Opera Association reorganizing.
Voice trials by appointment only.

Studio 33, Metropolitan Opera House
1425 Broadway, New York City

NADWORNEY

DRAMATIC CONTRALTO

(National Prize Winner)
80 West 51st St., Bayonne, N. J.
Tel. 1375 Bayonne

RALPH GOX

COMPOSER—Teacher of Singing

554 West 113th Street New York City

HENRY F. SEIBERT

CONCERT ORGANIST—Lutheran Church of
the Holy Trinity, 65th Street and Central
Park West, New York City.

MAE RITCH

CONTRALTO

519 Lincoln Place
Brooklyn, N. Y.
Phone 7277-J Prospect

WHEN SAPPHO SANG

OPERA BY

MABELANNA CORBY

AT

Montclair, N. J., May 15 and 19

WITH

ELIZABETH SPENCER

As SAPPHO

ELLIS CLARK HAMMANN

PIANIST

1716 Chestnut Street Philadelphia

Mrs. HALL McALLISTER

TEACHER OF SINGING

Musical Management
384 Commonwealth Avenue, Boston, Mass.

MAE GRAVES ATKINS

Soprano

839 North Dearborn Street Chicago, Ill.

John Prindle Scott

SONG WRITER

554 West 113th Street New York
Telephone 7639 Cathedral

KARLETON HACKETT

TEACHER OF SINGING

Kimball Hall, Chicago

ELLA BACKUS-BEHR

231 West 96th Street, New York

PHONE 1464 RIVERSIDE

Mme. E. B. de SERRANO

Teacher of Olive Fremstad, Mme. Charlotte
Maconda, Lucille-Marcel, Caroline Mihr-Hardy.

VOICE CULTURE REPERTOIRE

430 West 57th St. Tel. 8103 Circle, New York

Jeanne Le Fee Farduly

Contralto

Concerts—Recitals—Oratorios

Personal Representative:
Miss J. de Feronay

124 West 88th St., New York
Tel. Schuyler 1369

BEFORE SELECTING YOUR VOCAL TEACHER

READ "THE SECRETS OF SVENGALI"

By J. H. DUVAL

And You Can't Be Fooled

\$2.00 at all Music Dealers and Booksellers

Publisher—JAMES T. WHITE & CO., 70 Fifth Avenue, New York City

Mme. Hildegard Hoffmann

Oratorio and Joint Recitals with

Mr. HENRY HOLDEN

Recitals and Piano Instructions

Soloist with New York Philharmonic
and Boston Symphony Orchestra, etc.

STUDIO: Steinway Hall

Address: 144 East 150th Street, New York City

TOFI TRABILSEE

Vocal Teacher

Succeeds where others have
failed. Endorsed by the great-
est artists. Recommended by
the N. Y. Evening Mail.

A teacher who knows
how to bring out voices
and how to put his pupils
before the public.

Studios: 302 West 74th St.
N. Y. Phone 3110 Endicott
Saturdays in Brooklyn

GRACE G. GARDNER

EUROPE—NEW YORK

Artist Teacher

"Singer and vocal pedagogue." "Internationally recog-
nized as a Voice Builder, Voice Refiner and Coach."
Special Course in Diet. Pupils prepared for Opera,
Oratorio and Concert. Teacher of Lucille Lawrence and
many other successful singers. Studio: Sunset House
Drawing Room, Cincinnati, Ohio.

SOL ALBERTI

Coach and Accompanist

255 Fort Washington Ave., New York
Phone: (Wadsworth 1889 (Private)
(Wadsworth 4550 (Apartment)

BETTY GRAY

Mezzo Contralto

OPEN FOR CONCERT ENGAGEMENTS

3 Linnæan Street Cambridge, Mass.

GRASSE

Violinist, Organist and

Composer

Will Accept Advanced
Pupils. 161 East 170th St.
Tel. 2052 Tremont

WARFORD

TEACHER OF SINGING

Metropolitan Opera
House Studios
1425 Broadway, N. Y.
Phone 2684 Penn.

KRAFT

Concert—TENOR—Oratorio

Care of Frank La Forge
14 West 68th St., New York City

GEHRKEN

Concert Organist

"Able technic and fine command."
"Brooklyn Eagle."
"Rapidly gaining unique reputation."
N. Y. World.

587 Bainbridge St., Brooklyn, N. Y.

Bonci VALERI

INDORSES E. POTTER

381 West
End Ave.
Entrance
on
78th St.

MARY POTTER

Contralto

Concert—Oratorio—Opera—Recitals

Care
Musical Courier Co.
437 Fifth Avenue, New York
Tel. 4292 Murray Hill

ARTHUR DUNHAM

CONDUCTOR

BOSTON ENGLISH OPERA COMPANY

LUTIGER GANNON

CONTRALTO

624 Michigan Avenue Chicago, Ill.

BIRDICE BLYE

Concert Pianist

5424 Blackstone Avenue, Chicago

STEINWAY PIANO USED

MARGERY MORRISON

Kelth Circuit

Doree Operalog

J. FINNEGAN

TENOR

Soloist St. Patrick's Cathedral, N. Y.

Management: Ernest Briggs, Inc., 1400 Broadway N. Y.

Personal address: 9 South 20th St.

Elmhurst, L. I., N. Y. Tel. Newtown 2398-J.

SERGEI KLIBANSKY

VOCAL INSTRUCTOR

Studio: 212 W. 59th St., New York City, 5329 Circle

NATIONAL OPERA CLUB OF AMERICA

KATHARINE EVANS VON KLENNER, Founder and President

America's Greatest Musical Educational Club

After June 15 at her summer school of Vocal Music, Point Chautauqua, N. Y.

For all information apply to the President,

1730 Broadway, New York

LAZAR S. SAMOILOFF

BARITONE

Teacher of



Rosa Raisa, Giacomo Rimini,
Gabrielle Besanzoni, Jean
Barondesa, Luisa Escobar,
Edward Lankow, Alice Zep-
pilli, and many others.
HEL CANTO SCHOOL OF SINGING
Carnegie Hall New York

EARLE LAROS

"The Pianist with a Message"

Educational Recitals

Address: MISS JEAN WISWELL, 437 Fifth Avenue, N. Y.

Katharine HOFFMANN

ACCOMPANIST

Home Address: St. Paul.

ARCHIBALD SESSIONS

Concert Accompanist

—Coach

Organist-Director "All Souls,"
537 West 121st St., N. Y. Tel. 4874 Morningside.

RUBANNI

Soprano

620 Spadina Avenue Toronto, Canada

LJUNGKVIST

Head of Voice Department

SULLINS COLLEGE, BRISTOL, VA.

ARTHUR M. BURTON

BARITONE

Fine Arts Building Chicago

HAZEL GRUPPE

Concert Pianist

Teacher—Accompanist—Coach

Studio: 8 West 92nd Street
New York

Telephone Riverside 0118

ERNA CAVELLE

SOPRANO

Available for Concerts, Recitals and Oratorio

Personal Representative: Mrs. A. R. Bushman,
437 Fifth Ave., Knabe Piano Co., New York

EMMA A. DAMBMANN

Founder and Pres. Southland Singers, rehearsals Monday
evenings, 110 Carnegie Hall. Vocal instruction. Residence
Studio, 127 W. 98th St., Tel. 1438 River, between 9 and
10 a. m.

EMILY CHURCH BENHAM

CONCERT PIANIST

Management: Ella May Smith,
60 Jefferson Ave., Columbus, Ohio

CLARENCE DICKINSON

Concert Organist

Organist and Director Brick Church, Temple
Beth El Union Theological Seminary.

412 Fifth Ave., New York.

Mme. VIRGINIA COLOMBATI

Teacher of JOSEPHINE LUCCHESI

Also teacher at the NEW YORK COLLEGE OF MUSIC
STUDIO: 294 WEST 92nd STREET NEW YORK CITY

FAY FOSTER

Composer, Vocal and Dramatic Coach

Dramatic readings to music and costume numbers,
specialties.

Studio: 81 W. 16th St., N. Y. C. Phone Chelsea 3334.

AGNES BRENNAN

Pianist and Teacher

Artist-Teacher at Marymount
College

Tarrytown-on-the-Hudson, N. Y.

Studio: 457 Riverside Drive, New York City
Tel. 4720 Cathedral

E. PLOTNIKOFF

Conductor of Russian Imperial Opera

H. ROMANOFF

Dramatic Soprano

Vocal Studio, Voice Training, Coaching,
all languages.

Affiliated with IVAN TARASOFF Dancing Studio

637 Madison Ave., New York Telephone 3619 Plaza

A. B. Chase Piano Co.

Upright and Grand Pianos

—AND—

Reproducing Player Pianos

Offices: 20 West 45th Street . . . New York City
Factory: Norwalk, Ohio

THE Original Welte-Mignon

CABINET REPRODUCING PLAYER
for GRAND PIANOS and INTERIOR
MECHANISMS in UPRIGHT PIANOS

With a Great Library of Original Welte-Mignon Music Rolls
Consisting of over 2,500 Records by the Greatest Pianists

WELTE-MIGNON CORPORATION

GEORGE W. GITTINS, President

Office and Warerooms: 667 Fifth Avenue . . . New York City

Maestro G. LOMBARDO

VOCAL LESSONS

author of "The Art of Singing"



Pupil of the famous
Fernando DE LUCIA

who says: "I always suggest to the student:
Consult Maestro Lombardo; no voice defect
can escape him. He will correct your voice
from nasal shouting and guttural sounds."

Teacher of Edward Cicolini and other celebrities.
Voice correction from nasal shouting and guttural sounds.
Studio: 120 West 94th St., New York City
Telephone Schuyler 0888

J. WARREN Conductor, Coach, Accompanist
STUDIOS:
ERB 37 West 72nd Street
New York
Phone 2267 Columbus

H. W. Maurer

Specialist in VIOLIN TECHNIQS

Studio: 1425 Broadway, New York City
Residence: 867 East 179th Street, Bronx, N. Y.

Mme. KATHERINE MORREALE

SOPRANO

Voice Culture—Repertoire
166 West 88th Street New York City

WALLINGFORD RIEGGER

Composer and Teacher

382 Wadsworth Avenue New York
Phone 3136 Wadsworth

MILLED DILLING

HARPIST

Mrs. HANSEL & JONES, Aeolian Hall, N. Y.
Personal Address: 315 West 79th St., N. Y.

Robert

Concert Organist, Conductor, and Accompanist. Instruction, Piano Theory and Counterpoint.

Formerly Assistant to
Mensberg
351 West 57th Street, New York
Tel. 9888 Circle

ELSA FISCHER

STRING QUARTET

Elsa Fischer, 1st Violin Lucia Neidhardt, Viola
Isabel Rausch, 2d Violin Carolyn Neidhardt, Cello
Address: 474 West 150th Street
New York City

Do You Study Singing?
Are You Making Progress?
If Not, Why?

Read—"THE SECRETS OF SVENGALI"
By J. H. Duval

And You'll Find Out.

\$2.00 at all Music Dealers and Booksellers
Published by James T. White, 70 Fifth Ave.,
New York City

SHEET MUSIC

15¢ A COPY

YOU know Paderewski's "Menuet"—his masterful composition is world famous. But, do you know that you can buy it for 15c—beautifully printed on the best of paper—certified to be correct as the master wrote it?

That is the achievement of Century Certified Edition Sheet Music—for 15c you can select from masterpieces like "Madrigale," "Il Trovatore," "Humoresque," "Barcarolle," "Melody in F," "Butterfly," "Harlekin," "Shepherd's Dance," "First Tarantelle," "Grand Marche de Concert," "Il Puritani," "The Brook," "La Scintilla," "Mazurka No. 2," "The Palms," and practically all the other standard classics.

Insist on Century Edition When you buy music, select the dealer who has Century. You'll get the best music at a real saving and deal with a merchant who is fair minded and broadminded. Remember, Century at 15c means a low profit for him. Insist on Century. If your dealer won't supply you, we will. Catalogue of over 2,000 classical and standard compositions free on request.

Ask your dealer to show you Martin's "Elementary Rudiments for the Piano" and John's "Elementary Rudiments for the Violin".
CENTURY MUSIC PUBLISHING CO.
241 West 40th St., New York City



The Best Bargain is Quality—

THE Conover is one of the few great Pianos of today which is still being built by its original maker :: :: :: :: :: :: ::

Its continued use in such institutions as the University of Chicago, University of Illinois, University of Wisconsin and Northwestern University is the best proof of its satisfactory tone qualities and durability :: :: :: :: ::

Send for free illustrated Art Catalog

THE CABLE COMPANY, Chicago :: :: MAKERS



THE AEOLIAN COMPANY

AEOLIAN HALL, NEW YORK CITY

Manufacturers of the Supreme Reproducing Piano

THE DUO-ART

EDMUND GRAM

GRAND and UPRIGHT PIANOS
and PLAYERS of ARTISTIC
TONE QUALITY

Manufactured in Milwaukee, Wis.

MYRON W. WHITNEY

VOICE TEACHER

Tuesdays and Wednesdays, David Mann School, 157 E. 74th St., N.Y.
Other days, 1406 H Street, Washington, D. C.

HERMAN SPIELTER

Author of "MANUAL OF HARMONY"
Theory and Composition
Instructor of Mana-Escos and many others.
Studios { 30 West 71st St., New York
516 West 180th St., New York
Tel. Wadsworth 8788



HAROLD A. LORING

LECTURE—RECITALS
American Indian Music
Assisted by
A full-blood Sioux Indian

HARTHAN ARENDT

Exclusive Management, Maude N. Rea

Telephone Harrison 7888 Graeland 4887

ELIZABETH KING

Soprano

Clubs—Musicales—Recitals
Mgt.: Standard Booking Office
17 East 42nd St., New York Tel. 7196 Vanderbilt

LEON SAMETINI

For dates address

Personal Representative L. FERRARIS
636 So. Michigan Avenue . . . Chicago

LILY STRICKLAND

FOUR SONGS FROM THE HILLS

"O Little Drum," "Mir Jahan," "By Jhelum's Stream"
and "Here in the High Hills."
Published by G. Schirmer, Inc.
Address care MUSICAL COURIER, 474 Fifth Ave., N. Y.

I. MISERENDINO

VIOLINIST and TEACHER

2020 Broadway New York City
Telephone 6737 Columbus

KARL RECKZEH

PIANIST

KIMBALL HALL CHICAGO, ILL.

Clarence Bawden

PIANO INSTRUCTION

Studios: 34 South 18th St., Philadelphia, Pa.

BENDITZKY

PIANIST

Residence Studio: 621 Stratford Place Chicago, Ill.

FRANCO DE GREGORIO

Specialist in Voice Culture

Metropolitan Opera House Bldg.,
Studio 18, 1425 Broadway, City
Phone: 6561 Penn.

LEADING ENGLISH MUSICAL PAPERS

A weekly "THE MUSICAL NEWS & HERALD" for 3d gives all the latest news of the musical world. Subscription 4 dollars a year post free.

A monthly, "THE SACKBUT" is a thoroughly sound and interesting shilling review, edited by that brilliant young singer Ursula Greville. Subscription 3 dollars a year post free.

Both are published by

J. CURWEN & SONS, Ltd.

24 Berners Street London, W. 1, England

NEWARK MUSIC FESTIVAL AGAIN
DELIGHTS ENTHUSIASTIC AUDIENCES

Concerts This Year Continue to Uphold the Fine Standard Set in Years Gone by—Conductor C. Mortimer Wiske, at the Helm, Presents Varied and Interesting Programs—Chorus Work a Feature—Florence Macbeth, Jeanne Gordon and Byron Hudson Soloists at First Concert—Paderewski Proves Phenomenal Attraction on Second Night—Heifetz the Star of Final Program

The huge First Regiment Armory was gay with flags and bunting and the bright costumes of the crowd assembled in holiday mood for the opening of the Newark Music Festival on April 25. Keen interest was manifested not only in the sumptuous program prepared for the first night, but also in the festival as an event of large community import. This is the ninth year that such extended music festivals have been held in Newark, and during that time they have become a strong factor in the civic musical life. The performances are under the direction of C. Mortimer Wiske, who since the beginning has worked tirelessly for the growth and furtherance of the project.

Following a fanfare of trumpets Mr. Wiske appeared before his black and white choral cohorts and began festivities by conducting a small orchestra composed of members from the New York Philharmonic through a sturdy rendition of the overture to William Tell. The large chorus made its debut in a Hawaiian cantata, *Mona Kisa*, by Daniel Dore. This work is developed from an ancient Hawaiian sacrificial hymn and retains all the gruesome mystery attached to primeval religions. Part of the words were chanted in a speaking voice against colorful orchestral scoring, obtaining a weird emotional effect. This singing body gave at once the impression of authentic and secure execution. It is seldom that so large an ensemble is confident enough to make direct expression possible. This is a testimony of many and strenuous rehearsals, and both patient and inspired conducting. There was a fine sincerity and joyous spirit in each number the chorus sang.

The first section of the program closed with *Three Pictures from The Tower of Babel*, by Anton Rubinstein. This was an interesting item with three contrasting sections, the first of which depicted the sons of Shem travelling devoutly toward "Jordan's waves in gentle motion," the second the exiled sons of Ham wandering fervidly into the desert and the last, the sea going sons of Japhet. All the music was typically colorful and well sung. The last choral contribution was the jolly *Rolling Down to Rio*, Kipling-German, which closed the concert.

The soloists were Florence Macbeth, Jeanne Gordon and Byron Hudson, a well contrasted galaxy of stars. Miss Gordon sang an aria from Gounod's *Sappho* and *My Heart Is Weary*, from Thomas Nadeschda, together with many encores. All of this well known contralto's dramatic instinct, luscious tone quality and fine singing sense were manifest in her numbers. During the Thomas aria the performer and listeners were more en rapport than at any other time during the evening. Her simple white gown and gracious, dignified manner aided not a little in charming the audience. Cricket like little Miss Macbeth, with an alluring smile and equal agility in body and voice, won immediate favor by her rendition of the Mad Scene from *Lucia* and the Bell Song from *Lakme*, being compelled to add extra numbers. After her last appearance and reappearances Mr. Wiske was applauded off the conductor's stand, and the last number delayed while the soprano granted one more favor. One of her most excellently sung numbers was the Echo Song, an old Norwegian melody; the echoes were so faithful to the original that one actually doubted the acoustics of the auditorium. Byron Hudson revealed a smooth, pleasant tenor voice in his selection, *Celeste Aida*, and won great applause to which he responded with a lyric admirably suited to his voice.

The orchestra furnished accompaniments throughout the evening, and although Mr. Wiske conducted sympathetically the men did not attend very well and were rather unwieldy. Piano accompaniments for the encores went better. Altogether, it was a big evening, the quality of performance being unusually high and the response of the audience genuinely enthusiastic.

THURSDAY NIGHT—PADEREWSKI, SOLOIST.

The huge armory at Newark was none too big on Thursday night, April 26, for the crowd that came to hear Paderewski as the Festival soloist. All available seats were taken, and many considered themselves lucky to have standing room. The audience numbered approximately 12,000.

The first section of the program was given by the Newark Festival Chorus, Mortimer C. Wiske directing. All of the selections were sung unaccompanied and included three chorals from Bach's *Passion Music* after St. Matthew and

numbers by Purcell, Carey, Kalinnikoff, Gretchaninoff, Hatton and Ambrose. Again the chorus showed the results of diligent rehearsal. There were admirable balance, excellent tone, good intonation, clean diction, and decisiveness of attack. Mr. Wiske proved an efficient conductor. In the old English Pastoral the incidental solo was commendably sung by Florence Frommelt. In the three Russian selections there was a semi-chorus composed of Mrs. Richard Hale, Mrs. Walter Brown, Mrs. J. L. Feytel, Nellie Lyons, Mrs. Charles Leick, Mr. William Naylor, and the Misses Ida



Photo by Campbell Studio.

DR. HUGO RIESENFELD.

conductor and general director of the Rivoli, Rialto and Criterion theaters here in New York, sailed for Europe last week for a short vacation, the first he has had in seven years. While in London and Paris, Dr. Riesenfeld has been invited by many eminent musicians to conduct some special performances in order to introduce there the Riesenfeld Classical Jazz, which has become one of the principal features of his musical program on account of its cleverness and artistic rendition. The numerous invitations that have been extended to Dr. Riesenfeld while vacationing give evidence of the interest among the foreign musicians in his work. He has long been recognized here as a leader among those who have assumed control of the large motion picture theaters. In fact he was one of the first in the field and much of the excellence of these elaborate musical presentations has been credited to him.

White, Nellie Devey, Louise Doering and Grace Eaton Clark.

The entire second part of the program was given over to Paderewski. As this great artist came on to the platform the people rose to applaud, and the ovation lasted a couple of minutes. A superb rendering of Mendelssohn's *Variations Serieuses* opened his program, followed by the Beethoven *Appassionata* Sonata, op. 57, and a group of Chopin, including the A flat major ballade, F major nocturne, the "storm" etude in A minor, the C sharp minor etude, a mazurka and a polonaise. To go into detailed description of this genius' art is unnecessary at this time. To say that he was in excellent form is sufficient to call to mind the many tributes that have been paid to him and the praise bestowed upon him this season. His conception of each number was so great that the piano seemed not enough for him; he brought forth from the instrument all that was possible, and still one could feel he reached beyond it to find means for his expression. His tremendous force and power

were never for show, but merely to express his great feeling; his playing was inspired and inspiring. His exalted mood in the Beethoven sonata compelled the utmost admiration. But it was in the Chopin group perhaps that he was at his best. There was the combination of force and tenderness. His keen sensitiveness, his poetic insight and his vivid and sympathetic imagination imbued all the numbers with charm and meaning. The fierceness and fury of
(Continued on page 31)

MR. GATTI GIVES HIS
OWN SEASON REVIEW

In an Interview, Metropolitan Director Explains Why His Vote Goes to Verdi and Rossini Rather Than Dukas or Stravinsky

The Metropolitan Opera season having run its course and having been laid away to the usual critical post mortem accompaniments, in general complimentary to Mr. Gatti-Casazza, that genial director was asked how he himself felt with regard to the year's activities.

With the preceding paragraph, Frank H. Warren, the music critic of the *Evening World*, began an interview with the general manager of the Metropolitan Opera Company, which was printed in that paper on April 26, and is reproduced here by permission. Mr. Gatti proceeded as follows:

"The past season has had a great importance, not only because all the revivals and novelties had brilliant successes and all, or almost all, of the new artists presented were well received, but also because it has shown that the organization of the Metropolitan has been consolidated on a new basis, different from that of some years ago.

"In fact, some years ago, during each week of the season, the repertoire was composed, more or less, of two performances of Caruso, two performances of Farrar and two performances of German opera. This has been changed, and those who speak of too much routine and little variety should take the fact into consideration.

"The Metropolitan is the most perfect operatic organization in the world today, either for the worth of the single artists or the value of the whole productions and the variety of the repertory.

"Today no theater can be compared with our institution, which has also to overcome the difficulty of its repertory in three and sometimes four different languages.

"Contrary to what is generally thought, in no other theater in the world are so many rehearsals held as at the Metropolitan, and the number of the members of the orchestra and chorus changed from year to year is practically insignificant. Besides, only eight or nine new operas and revivals are produced every year.

"I am very grateful for the pleasant observations the critics have written about the season just closed. There are, naturally, differences in the point of view between an opera producer and his critics. Critics of operatic doings are necessary. They are especially necessary in America to a singer, as they differentiate between the good and the bad artist. In Europe, where the audiences are more temperamental, they take matters into their own hands and do not hesitate to hiss a singer they dislike. But when a critic writes of the season's program he thinks not about the public, but of his own ideas. The manager has to consider the public.

"There are those who say that I should give more modern operas and who mention lists of works that I should produce. I shouldn't mind giving modern operas, for they are much easier to produce than the old ones.

"The public all over the world is absolutely indifferent, whether the operas that are offered are old or modern, classic or romantic, realistic or impressionistic, snobist or futuristic. It only asks that the productions be attractive, pleasant and interesting and that they give pleasure, joy

and emotion.

"Critics of opera are always asking for novelties, and then when I give them these critics are most severe in their treatment of them. I don't say the critics are wrong, but the fact is as it is. In my fifteen years at the Metropolitan I have given 100 operas, that is, novelties and revivals, and my experience is that new operas live at the expense of the old ones. It is only when a new opera interests the public long enough to be kept alive that we can give it. The New York public has heard, and still hears, the best productions and the best artists, and, therefore, it has a better idea of opera than any other public.

PUBLIC LIKES THE OLD ONES.

"For a majority of novelties I have the public and the critics against me, but when I give a good production of an old opera I have, at least, the public on my side.

(Continued on page 39)

PRACTICAL INSTRUMENTATION

For School, Popular and Symphony Orchestras

By FRANK PATTERSON

Author of *The Perfect Modernist*

[Eighteenth Installment]

(This series of articles was begun in the issue of January 4)

Copyrighted, 1923, by The Musical Courier Company.

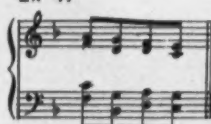
Counterpoint

Although not strictly in place, it is difficult to avoid saying something as to the nature of counterpoint as used in orchestral arrangements. The general rules are, of course, exactly as they are in all music, that is to say, within certain limits all melodies that will go with the same harmony will go together. But it must be remembered that in the orchestra the harmony may be clearly indicated and sustained so that it cannot be misunderstood, and, furthermore, the melodies and counter-melodies and counterpoints in the orchestra are all clearly separate to the listener. Consequently some things may be done on the orchestra that would be quite impossible or ineffective on the piano and will not suggest themselves to the composer unless he teaches himself to think in melodies or in parts. We will take for our first example two passages from Tchaikowsky's fourth symphony, pages 23 and 155 of the score. (Ex. 46 and 47.)

Ex. 46



Ex. 47



In Ex. 46 we have B natural in one counterpoint and B flat in the other, both moving upwards and both passing to C. There is nothing surprising about it and it would be hardly worth mentioning were it not for the fact that most students are taught counterpoint by old systems that talk about "hidden octaves" and are hardly likely to encourage such clashes as this. Also, many a student is puzzled about just such things, harmonies that are altered and scales which refuse to submit to the alterations. The rule is simple and resolves itself into a statement of the fact that a clash is better than unnatural voice writing, especially in rapid passages.

In Ex. 47 we have quite another form of rule-breaking which looks like fifteenth century music, only in fifteenth century music the parts would be carefully crossed so as to avoid "the appearance of evil," while Tchaikowsky frankly writes consecutive fifths and octaves.

Wagner had an amazing sense of freedom in the writing of parts, and used two very distinct methods according to circumstances, the one wherein he paid no attention whatever to clashes, the other where he, like Tchaikowsky, left out notes that would interfere with the movement of some inner part. (See Ex. 48.) Parsifal, page 91 of score.

Ex. 48



Here we have in the second bar an excellent example of this and an interesting series of harmonies produced by the use of a slow chromatic in the dominant. In the same bar we have a run in the wood with a B flat in the first beat, suggesting a minor ninth, followed by a B natural in the strings, which becomes B flat, and with B natural simultaneously in the wood—cross relations or false relations with a vengeance, yet perfectly natural, and a thing that any composer may do with confidence.

In the first bar of the same example notice how the E in the upper voice in the strings seems to spoil the same E in the lower voice. It does not, of course, but the reason it does not is not because that sort of writing is always advisable, but because of the splendid vigor of both melodies.

Curious, too, is the string bass at the beginning of the second bar on E, where, apparently, the real base of the chord is A, and how the E simply fades

out, vanishes into thin air without resolution or explanation. This is certainly not orthodox, certainly not the sort of thing one is taught in school. As to the why and wherefore of it, that is entirely beyond the power of the writer to state with any certainty, and guesses and speculations are not of much use. It is of use, however, to show the student what may be done, though it may need a judgment and a genius like Wagner's to do it properly. (There is a similar effect at the beginning of the Liebestod in Tristan.)

No less remarkable, for that matter, is the final beat in this same bar where everything seems to peter out except the three melodic lines, which are not arranged as one would expect them to be arranged in the interest of fullness and sonority. It is just another illustration of the importance of melody—and melody does not mean merely a succession of notes but what the world recognizes as a tune or a piece of a tune—something tuneful, something that has a character of its own. That is the whole difference between "made" music and inspired music. And if the tunes are sufficiently inspired and have sufficient character they admit of a freedom of treatment that is impossible in a harmony or counterpoint exercise unless the student writes his own tune ("cantus"). And that is the objection to exercises in the ordinary sense of the word—an objection that is very real.

Having the Parsifal score in hand we may look at another passage, page 130 of score (quoted in the Perfect Modernist, page 27), which offers another striking illustration of contrapuntal freedom. (See Ex. 49.)

Ex. 49



The harmony is perfectly simple and almost fully expressed in the sustained notes, being a simple passage of seventh chord types (altered dominants) above a tonic pedal-bass. But the counterpoint moves with rather astonishing freedom, seeming in the second bar to express and to belong to a different harmony from that with which it is used. Here we have a clear enough diminished seventh chord with G sharp, but that does not deter Wagner from writing F, G natural, G sharp, A, suggestive of a dominant ninth in the key of C (G, B, D, F, A).

On the last beat of this bar we have an anticipation in the melody (C sharp) of the counterpoint, which takes the same note. (Compare Ex. 48, first bar, strings.) And in the first bar we have exactly the same sort of hidden octaves (D sharp-E, D natural E) as in the Tchaikowsky example, 46, and C sharp is taken on the same beat. . . . As already stated, a certain stress is laid on these points because they are just the sort of things which the student is likely to avoid, with the result that his work does not flow, becomes jerky, and requires, too, far more effort in the making than is necessary.

It is important for the student to understand the essential difference between choral-writing (hymn-tune harmony) such as is always taught in harmony books, and the sort of harmony which the writer has called basic for want of a better word. The real difference is that in choral-writing there is no distinct sense of separation between melody and accompaniment, while in harmony of the other and far more common sort there is a distinct melody (tune) and a distinct accompaniment. It is almost a fixed rule that basic harmonies (accompanying harmonies) change at the bar-lines. That is the chief reason for the existence of bar-lines, and the chief cause of rhythm. And this feature is so pronounced and so fully recognized by the musically-speaking unconscious public that all sorts of variations and harmonic alterations may be used within the bar without disturbing the harmony. The same is true of counterpoint. But it must be clearly understood that one cannot combine the choral-style and this other style of harmony and counterpoint. The introduction of chords on each eighth note of the above examples, for instance, as in choral-writing, avoiding the sustained notes and the consequent dissonances, would destroy the entire effect, and the cross relations and false relations would then sound incorrect, just as the harmony books say they will.

(To be continued next week)

THE CENTENARY OF HOME, SWEET HOME

FIRST SUNG IN
THE OPERA
CLARI, OR THE
MAID OF MILAN

AT CONVENT
GARDEN THEATER,
LONDON
May 8, 1823



ANNE MARIA TREE,
operatic soprano, the first to sing *Home, Sweet Home*.

JOHN HOWARD PAYNE Author of *Home, Sweet Home*

By A. T. King

John Howard Payne, author of the words of *Home, Sweet Home*, was born June 9, 1791. New York City has always been given as his birthplace, but of late some evidence has been produced that he may have first seen the light of day in the old Payne family homestead, still standing in East Hampton, Long Island. As a young man he took up the profession of an actor. He went to England first in 1812 and won considerable reputation upon the stage there, appearing first at Drury Lane.

It was on May 8, 1823, that his immortal song, *Home, Sweet Home*, was sung in public for the first time. In that year Charles Kemble, manager of Covent Garden Theater, London, bought a quantity of Payne's writings, among them being a play entitled *Clari, or The Maid of Milan*. At the time, Payne was living in Paris in reduced circumstances, so that he was glad to receive Kemble's request to make the play into an opera, for which, with other manuscripts, he was to receive \$1,000. It was in this opera, known by the same name as the play, that the words of *Home, Sweet Home* were introduced.

Anne Maria Tree, elder sister of Mrs. Charles Kean, was prima donna of the opera company. The music was composed by the then Mr. Henry Bishop, afterwards Sir Henry Bishop. Its success was instantaneous. It is said to have won a wealthy husband for Miss Tree and to have enriched all who handled it, excepting the author. He did not even receive the \$125 which he reckoned as the share this opera should have brought him of the price for which he sold his manuscripts. There were 100,000 copies sold in a year, and the publisher is said to have made over \$10,000 within two years.

When the opera was produced in London, notices of it said: "The libretto was written by a wandering American, John Howard Payne." It had only a short life and was soon forgotten.

Payne returned to this country in 1832, and in 1841 was appointed consul at Tunis. All biographies are silent on his removal from this office, but here are his own words: "How often have I been in the heart of Paris, Berlin, London or some other city, and have heard persons singing, or hand organs playing *Sweet Home* without having a shilling to buy myself the next meal or a place to lay my head! The world has literally sung my song until every heart is familiar with its melody, yet I have been a wanderer from boyhood. My country has turned me ruthlessly from office, and in my old age I have to submit to humiliation for my bread."

He died at Tunis on April 10, 1852.

[The three upper photographs on this page were specially made in London for the *MUSICAL COURIER* by Clarence Lucas, from the original portraits. Payne as Hamlet is from the Sibley Collection, Rochester.]



JOHN HOWARD PAYNE
who wrote the words of *Home, Sweet Home*.



JOHN HOWARD PAYNE
as Hamlet.

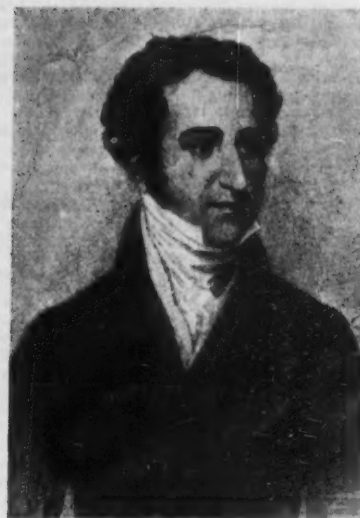
THE ORIGINAL MANUSCRIPT OF HOME, SWEET HOME

By H. O. Osgood

The Sibley Music Library of the Eastman School of Music, which is a part of the Rochester University, Rochester, N. Y., recently acquired by purchase through the generosity of its donor and founder, Robert Sibley, the original manuscript of *Home, Sweet Home*, a number of pages of which are reproduced herewith through the courtesy and by permission of the Sibley Library, which furnished the photographs to the *MUSICAL COURIER*.

Home, Sweet Home was one of the numbers from an opera called *Clari, or the Maid of Milan*, first performed

(Continued on page 8)



SIR HENRY BISHOP
who composed (or arranged) the music of *Home, Sweet Home*.

SIR HENRY R. BISHOP Composer of *Home, Sweet Home*

By Clarence Lucas

One hundred years ago, in 1823, Payne and Bishop gave the waiting world the song called *Home, Sweet Home*. Why the world should have preserved this tune and let the rest of Bishop's music perish is a mystery. If this is the best of Bishop, what must the worst be like? Why should the stream of time have cast this chip upon the shore of history and swept the remaining litter into the ocean of oblivion? The tune has unquestionably been kept alive by the sentiment of Payne's words. Children hear this song in their earliest years. Later on in life it awakens memories of time long past. It has associations of the far away and brings visions of mother in her prime and father in his strength, before they were laid to rest under the daisies on the hillside. It reunites in fancy long separated friends and families and sheds a golden light on scenes of departed days. It has a message for the traveler in foreign lands and the sailor on the lonely sea. If it does none of these things it is a silly tune and no better than ten thousand of its class.

John Howard Payne, the author of the words, was born in New York in 1791. He went to London in 1813, and ten years later his verses, *Home, Sweet Home*, were sung to Sir Henry Bishop's music at Covent Garden Opera House. Payne spent about twenty-five years in England, and then became American consul at Tunis, where he died April 10, 1852, after eleven years of life in Africa. He saw very little of his own home, sweet home.

Henry Rowley Bishop, the composer of the music, was born in London in 1786. All his eighty-eight operatic entertainments have disappeared. Only a few songs remain to show what manner of composer he was. His most famous tune, *Home, Sweet Home*, was originally published as a Sicilian Air in a collection of small piano pieces he collected and composed. It is not nearly as much Sicilian as Mozart's Turkish rondo is Turkish. It fitted Payne's words and he did not trouble to compose another tune. Little did he suspect that his little piano air was to become familiar to the entire English speaking world for at least a century. Bishop's home life, too, was anything but sweet. His wife, then a famous singer, left him for the more interesting companionship of a French harpist named Bochs. In an article by the American writer, N. P. Willis, on Mrs. Anna Bishop, is to be found the following information:

Mrs. Bishop should be called Lady Bishop, for her husband is a Knight; and if she has a right to his name at all she has a right to his title. How she comes to be away from Sir Henry, and under the charge of an old gentleman of sixty, who weighs three hundred pounds, and plays the harp divinely, it is each subscriber's business to guess for himself.

In another article by another author, J. Ella, is to be found more information about Bochs:

At a meeting of directors, March 22, 1827, it was resolved that M. Bochs's suspension from all connection with the Royal Academy of Music be confirmed and promulgated

(Continued on Page 8).



Underwood & Underwood. THE PAYNE HOMESTEAD
still standing at East Hampton, L. I. John Howard Payne lived here as a boy; in fact, some claim he was born here instead of—as is commonly reputed—in the city of New York.

THE CENTENARY OF HOME, SWEET HOME

THE ORIGINAL MANUSCRIPT

(Continued from page 7)

at the Theater Royal, Covent Garden, May 8, 1823. The words of this famous song were by John Howard Payne, an American actor living abroad at the time; the music by Henry R. Bishop, afterwards Sir Henry Bishop (of whom Lo! Here the Gentle Lark, beloved of coloraturas, is the only other composition to survive).

Photographs No. 1, 2 and 3 show the first three pages of Home, Sweet Home, as sung as a solo by Clari in the first act of the opera. They are pages 112, 113 and 114 of the original manuscript. Anne Maria Tree was the singer who first warbled the simple tune and attained great fame thereby. It is very interesting to read on the upper right-hand corner of page 112 (Cut No. 1) in Bishop's own handwriting: "Adapted from a National Melody and Arranged by Henry R. B., 1823."

The tune, in fact, first appeared in print in a book called Melodies of Various Nations, with Symphonies and Accompaniments by Henry R. Bishop. It was marked "Sicilian Air" and the title of the song was To the Home of My Childhood. The words were by T. Haynes Bailey and began:

To the home of my childhood
In sorrow I came,
And I fondly expected
To find it the same.

It seems very likely that Bishop, while Payne was preparing the book of Clari, might have shown this song to him; for the use of the same tune twice to two different poems, both embodying the same idea, could hardly have been accidental. The tune of To the Home of My Childhood, was substantially the same as this one in Clari. It is notated, however, in common time instead of 2/4.

The most interesting thing for musicians is to look at cuts No. 5 and 6. These are pages 412 and 413 from the manuscript, the beginning of a chorus of villagers in the third act, sung behind the scenes. Here is the tune—the "Sicilian Air," as Bishop called it when he first arranged it—in all probability in its original form, a typical Siciliano in the characteristic 6/8 rhythm, moderate time. In the upper right-hand corner there originally appeared "Arranged from H'y R. B.," the word "from" having been partially erased and "by" written over it.

Notice in the accompaniment "2 Flauti in F," instruments long since obsolete in orchestras. They appear to have transposed a minor third upward, as the E flat clarinet does today; but why they should be marked "in F" is a puzzle.

Opinions conflict, but on the testimony of the score itself, the trend of evidence would seem to indicate that the tune which we regard as so essentially English is, as a matter of fact, merely adapted from a Sicilian folk song or dance. At least Bishop himself seems to have thought that the tune was a genuine Sicilian air.

A glance at the pages of the score as reproduced will also be of interest to the musician. The horns stood then at the head of the score and the woodwinds were in the following order: clarinets, flutes, oboe and bassoons, instead of in the order employed today. Cellos and basses read from the same parts. The chorus of villagers evidently had a title, "In Infancy's" something-or-other, the whole title having been partially erased, and the final word illegible.

The alto part of the chorus, it will be noticed, is written on a clef used only for the viola today, while the tenor part is written on a D clef, employed nowadays for the upper register of cellos and bassoons.

Cut No. 4 shows the title page of the orchestral score.

SIR HENRY R. BISHOP

(Continued from page 7)

on the ground of his having been convicted of forgery in Paris, and not being morally a fit person to have the direction of a public institution, for the education of youths of both sexes.

Bochsa and Anna Bishop left England for the Continent, and their life henceforward was but a suite of homes. From Naples they went to the United States, then to England for a short time, and then to Australia, where Bochsa died, leaving his harp behind him, probably suspecting its unsuitableness for his next engagement.

Anna departed for South America, New York, England, California, Sandwich Islands, Honolulu, China, India, Australia, London, New York, where she died of apoplexy in 1884. And this bird of passage was the wife of the man who wrote the placid tune of Home, Sweet Home! After starting out with an Englishman, she continued with a Frenchman and ended up as the wife of a German named Schulz. She added a touch of international romance to her primary husband's proper and respectable song. And from Payne's native city she departed for her long home. But whether she found her long home sweet or not the bishops and other ecclesiastical authorities must decide.

PAYNE IN ATHENS, GEORGIA

An Original "Home, Sweet Home" Manuscript Presented to a Friend

The following letter relating to John Howard Payne, author of the words of Home, Sweet Home, is of interest at this time:

Athens, Ga., April 22.

The EDITOR, MUSICAL COURIER:—

In a recent issue of your paper I noticed that the original manuscript of Home, Sweet Home had been sold and donated to a music library in Rochester, N. Y. I ask if this is really the original copy?

I am told by people in this town, Athens, Ga., that John Howard Payne once visited Athens and fell in love with the daughter of the man in whose home he was a guest. This lady was Miss Mary Harding and people connected with Lucy Cobb Institute, where I am director of piano, knew this lady. They tell me that Payne presented Miss Harding with the original copy of the words and music of Home, Sweet Home and that it was buried with her. They also say that some people say her relatives took the copy from her. I would like to know why you say that the sold copy was the original. I feel sure you are correct or you would not have published it.

The house in which Payne stayed while in Athens still stands and I am told interesting things are told to visitors

No. 1.



No. 2.



No. 3.



REPRODUCTION OF THE ORIGINAL.

(See the accompanying



No. 4.

if they take the trouble to inquire concerning him, which I expect to do very soon. The piano department of Lucy Cobb Institute will give its commencement concert on the evening of May 8, the date that will be celebrated as the hundredth anniversary of the first rendition of Home, Sweet Home in London.

Perhaps the information about Payne and Miss Harding will be interesting to your readers. It seems no trouble to prove that it is authentic.

Thanking you in advance for your courtesy, I am

Respectfully,

(Signed) HARRIET MAY CRENSHAW,
Director of Piano, Lucy Cobb Institute.

[After reading the articles published in the present issue of the MUSICAL COURIER, Miss Crenshaw will readily understand why the manuscript at Rochester is referred to as the original manuscript of Home, Sweet Home, since the song was originally part of an opera, Clari, or the Maid of Milan, and the complete manuscript (orchestra score) of the opera is in the Sibley Music Library of the University of Rochester. At the same time, it is more than probable that a voice and piano copy of the song was made in advance of its incorporation in this orchestra score. It might, perhaps, have been such a manuscript that Payne presented to Miss Harding, if the story is true. In fact, it is quite likely that more than one such manuscript was prepared to facilitate the work of rehearsals, etc., and Miss Harding may very well have had one of these. Or Payne, who appears to have been a gentleman of romantic tendencies, may gallantly have prepared an "original" manuscript of the song especially for her.—EDITOR.]

HEMPEL TO BROADCAST HOME, SWEET HOME

Will Pay Her Tribute to "the Greatest Song in the World"
on Centenary of First Time It Was Sung

Frieda Hempel, world famous for her singing of Home, Sweet Home alone, will celebrate the centenary of the first singing of the song in public by broadcasting the simple melody to a million listeners. The event will take place at the Waldorf-Astoria studios of the Westinghouse Radio Station WJZ at 9 o'clock on the evening of May 8.

Just one hundred years before that time a first night audience at the Royal Theater, London, was listening to Sir Henry Bishop's new opera, Clari, or the Maid of Milan. The libretto was by a wandering American actor, John Howard Payne. The great moment of the evening—Home, Sweet Home—came in the second act. The music, so the story goes, was adapted from an old melody which Payne had heard in Italy. The centenary will be observed throughout England, and special efforts are being made to have London "listen in" when Hempel sings.

Miss Hempel has sung this song perhaps more often than any other artist. As an encore, it has been part of every recital; she has sung it many times with orchestra; it has followed the interpolated number in the lesson scene in The Barber of Seville and The Daughter of the Regiment at the Metropolitan. Following the custom of her illustrious predecessor, she features Home, Sweet Home from the opera of Clari, or the Maid of Milan, in her Jenny Lind Concerts. The form of the announcement has hitherto excited great curiosity and surprise. In the old days the song was not used as a closing number. The Swedish Nightingale counted Home, Sweet Home among her most beloved songs, and, as Hempel does today, sang it simply and just as it was written.

No. 5.

Annie Louise David Going West Again

On Thursday afternoon, April 19, the Montauk Club of Brooklyn presented Thomas Sidney, England's successor to the art of Corney Grain, George Grossmith, Leslie Harris and Albert Chevalier, in a Ladies' Easter Matinee and Tea, assisted by Annie Louise David, the harpist. Miss David will leave July 15 for San Francisco, her teaching time there being entirely filled at the present time. Any information regarding her concerts or available time may be ascertained through her manager, Selby Oppenheimer of San Francisco.

Golschmann Coming to America

It is announced by the L. D. Bogue concert management that Vladimir Golschmann will probably visit America next season as guest conductor. Mr. Golschmann is well known in Paris, where he has made a pronounced success as conductor of his own orchestra in a series of concerts at the Theatre des Champs Elysees. He has won recognition from all of the critics for his programs of very old music and of the most ultra-modern music. A fine musician and a vigorous and magnetic conductor, Mr. Golschmann should be welcome in America.

A New String Quartet

Arthur Judson, concert manager, announces the formation of a new string quartet to be known as the Philharmonic String Quartet, composed of Scipione Guidi, first violin, who is concertmaster of the Philharmonic Orchestra and formerly a member of the New York Trio; Arthur Lichstein, second violin; Leon E. Barzin, viola, and Oswald Mazzucchi, cello. All four men are excellent artists and have the added advantage of having had long ensemble experience.

No. 6.

Mengelberg and Monteux to Perform Leginska Work

Ethel Leginska's symphonic poem, Beyond the Fields We Know, will be performed next season by both the New York Philharmonic Orchestra, under Mengelberg, and the Boston Symphony Orchestra, under Monteux. Mr. Mengelberg has also signified his intention of producing the work in Amsterdam when he conducts there.

Gutia Casini, the Cellist

Since his arrival in Europe recently, Gutia Casini has been offered a tour in South America. Owing to his contract to play in forty Mary Garden concerts in the fall, he has had to refuse the brilliant offer.



MANUSCRIPT OF HOME, SWEET HOME
article for explanation)

WARM WEATHER BRINGS SPRING CROP OF VIENNESE "FESTIVALS"

Many Conductors Gompete for Honors—Novelties, Old and New, Awaken Mild Interest—New Lehar Operetta a Highbrow Hybrid

Vienna, March 28.—Spring is the time when "Festivals" crop up in Vienna's concert halls. There are one or two every week, and almost anything is good enough to serve as excuse for a "festival concert" of one kind or another. Thus we've had a Beethoven Festival, conducted by Dr. Ernst Kunwald, in connection with the ninety-sixth anniversary of the master's death; also a Wagner Festival, to celebrate the fiftieth anniversary of the Vienna Academic Wagner Society's foundation; and a Reger Festival concert of the Rosé Quartet, as a forerunner of the big Reger Festival to be held here next month in memory of the composer's birth fifty years ago. The true reason for this sudden display of festival spirit is the slackening attendance at the regular concerts which annually accompanies the advent of warm spring weather. People refuse to patronize concerts pure and simple, so managers and artists try to speculate on their reverence for "deutsche Meister" and "deutsche Kultur," and—the results prove them right.

THE WAGNER TRADITION.

As a matter of fact, however, most of these festivals are anything but festive, and the Wagner festival concert of the Wagnerverein, to quote one instance, was a sad display of waning tradition. Ferdinand Löwe and Franz Schalk, both among the oldest members of the society and protagonists of Wagner from their early days, were there to conduct the concert, and they are, of course, imbued with the Wagner tradition. But Löwe is a sick old man by now, and more or less correct time-beating is all he can do. Schalk led with authority, but the orchestra was absolutely inadequate, and the singers, Gertrude Kappel and Josef Manowarda from the Staatsoper, were the strongest possible illustration for the debasement of German operatic standards. The one solitary asset of the evening was Erik Schmedes, the Staatsoper's veteran Wagnerian tenor, who, old and practically voiceless as he now is (and in fact has been for the last ten years), still dwelt in splendid isolation among his younger colleagues as regards true style and genuine "Innerlichkeit."

The Staatsoper boasts of a half a dozen or more principal tenors, but there is not one among them who conveys the spirit of the Wagner heroes in the forcefully virile manner which this aged man still commands. Indeed, the German operatic stage is in a perilous way, and the Staatsoper is a shining example of it. The big singers that were have paid their tribute to time, and the young ones, talented as many of them are, are badly in need of authoritative leaders. Men like Strauss and Schalk, to whom they should look for assistance, are too much concerned about their own affairs, and fanatic workers like Gustav Mahler, are born but once in every century. The spirit of "laissez faire" is the real directing power at our Staatsoper, and all respect for authority and tradition has been swept away by post-war "morale."

THE "REPRESSIVE" SCHOOL.

Post-war mentality, however, has had its good effects as well. It has overthrown at least one old superstition prevailing in Central Europe, prior to the big war. In those days, advanced age seemed to be the sesame for musicians, and youth a drawback, rather than an asset. For a young man of thirty-five to attain the important post of general musical director with so conservative and exclusive an institution as the Munich Opera would have been beyond his wildest dreams. Yet such is the position achieved in young years by Hans Knappertsbusch, who has quickly forged ahead in recent years and who last year succeeded Bruno Walter to that post.

Whether or not certain political and racial prerogatives have helped him to this high position is not quite certain. He is a sympathetic-looking, brisk young fellow with blond curly hair and a buoyant demeanor not altogether devoid of a certain Prussian rigidity, and his conducting is somewhat on the same order. All of which is a recommendation with Central European audiences in these days of Pan-German propaganda.

The demonstratively enthusiastic reception which Knappertsbusch found here at his recent debut was surely prompted, in part at least, by considerations of this sort. He is an uncompromising exponent of the "repressive" school of conductors which has in recent years come to the fore and of which Clemens Krauss, of the Vienna Staatsoper, is a less radical example. In conducting the Beethoven and Brahms third symphonies, Knappertsbusch stood almost motionless, his arms tight to his body, giving his cues with his eyes, and with movements of the head. The men obeyed perfectly, to be sure, but they probably would have played these well-worn pieces without a conductor just as well. After all, there is no reason in the world why cues should be given with eyes, head and even heels when the customary movements of the arm would give the same, or better, service. Thus the "repression" reduces itself to mere pose and to a desire for originality which focuses the hearer's attention upon the conductor, instead of on the composition.

KUNWALD RETURNS.

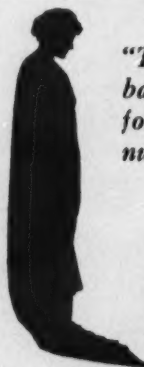
Dr. Ernst Kunwald (formerly of Cincinnati, but now general musical director at Königsberg, in Eastern Prussia) made a visit to his native Vienna in connection with the Beethoven Festival mentioned above. At another concert he conducted, as a novelty to Vienna, the thirty-year old Sibelius symphony No. 1, which, in mood and orchestral idiom, is decidedly Tchaikowskian. Tchaikowsky also

must have inspired the Rachmaninoff E minor symphony programmed by Grevillius for his appearance with the Tonkünstler. The work is strongly Slav in its style, with some slight reminiscences of Wagner. A Reverie by Scriabin, composed in 1899, was a surprisingly tame piece of atmospheric music. It contains barely a hint of Scriabin's future astonishing growth and development.

NOVELTIES, OLD AND NEW.

An unusually busy Sunday prevented your correspondent from journeying, in company with many Viennese musicians, to the beautiful old monastery of Klosterneuburg, near Vienna, where Franz Moissl with his Klosterneuburg Philharmonic, augmented by a number of Vienna Philharmonic men, gave a veritable first performance anywhere of an unknown symphony in F minor by Anton Bruckner. This is the work written by Bruckner, in 1863, at the age of 39, while still studying with Otto Kitzler, who is said to have considered his pupil's symphony a work of little value. It was Kitzler who shortly afterward introduced Bruckner to Richard Wagner, who gained a decisive influence on Bruckner's future development. The F minor symphony, my informants tell me, is inspired by Beethoven and, in part, by Schumann and the romantics, and interesting principally from a historical point of view.

Surprising as a Bruckner première may be at this date, it is still more astonishing an experience to hear a first performance of a composition by Wagner. Felix Weingartner, with his Philharmonic Orchestra, was the first man to perform the overture to Wagner's early opera, Das Liebesverbot, which he intends to stage at the Volksoper next year, following the Munich première, which took place this week at Munich. Judging by the qualities of the overture,



"The audience called her back again and again, and forced her to respond to numerous encores."

The Evening Pajaronian, Watsonville, Cal., said the above about May Peterson, soprano of the Metropolitan Opera Co.

Concert Direction: MUSIC LEAGUE OF AMERICA

712-718 Flak Bldg., New York
After June 1, 1923, under the management of Haensel & Jones
Mason & Hamlin Piano Used Aeolian-Vocalion Records

it may be doubted whether the present efforts to unearth the opera will be more than a passing sensation. In its strange mixture of German romantic traits, with elements from the heroic operas of Spontini and spectacular operas of Meyerbeer and Donizetti, it is a painful renunciation of Wagner's avowed ideals which he had previously proclaimed.

Wagner—the Wagner of the later and more mature period—is clearly distinguishable in Weingartner's other Philharmonic novelty, the Sinfonia drammatica by Ottorino Respighi, which brought the Vienna Philharmonic the one big popular success of the year. There are recollections of the Tristan mood, but they are effectively endowed with impressionist shadings and surrounded by glowing orchestral colors that are distinctly Southern in their splendor. The symphony is program music, strictly speaking, yet the subject matter of the piece is treated in a thoroughly free manner. This concert was the closing one in this year's Philharmonic series, and Bernhard Tittel also has finished his cycle of orchestral concerts, modestly programming one of his own compositions for his last concert. It was a work for female chorus and orchestra entitled Agne's Totenfeier. The scoring, minus trumpets, trombones and percussions, is in subdued colors and the little piece in fact is kept in the same melancholy vein, though never monotonous and always thoroughly legitimate.

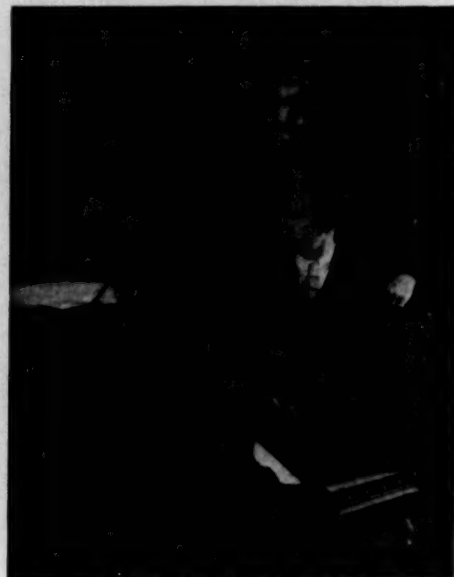
RUDOLPH REUTER SCORES.

Whatever mental reservations one may make with other pianists, there are none with Rudolph Reuter, who has become one of the few pianists recognized at Vienna since his debut earlier in the season. His technical resources are positively uncanny, and his readings, while highly intelligent at all times, are free from over-intellectualism. Besides a number of Brahms Intermezzi, I heard from him a Scherzo Fantastique opus 6, by the late Charles T. Griffes, which

offered Reuter a fine opportunity for his virile and forceful interpretative powers.

AN AMERICAN TEACHER.

Ivan Langstroth, the latest American to get a hearing as a composer here, was not an exception to the rule. Mr. Langstroth occupies a solitary position as the only American musician at present teaching at Vienna; he is a member



AN AMERICAN IN VIENNA.

Ivan Shed Langstroth, composer-pedagogue, who claims the distinction of being the only American at present employed in an official musical position at Vienna. Mr. Langstroth is a member of the Neues Wiener Konservatorium faculty.

of the Neues Wiener Konservatorium faculty, and that he has made many friends and admirers there was clearly shown by the vociferous applause which greeted his melodious Variations on a theme of Fiorillo which Robert Pollak, a violinist well known beyond the borders of Austria, played here for the first time at his latest recital.

ELEANOR REYNOLDS RETURNS.

Another American, and one who is always sure of a glad welcome at Vienna, is Eleanor Reynolds, whose big and powerful voice is surprisingly well suited to the intimate Lieder style. More so in fact than to operatic arias, as shown by her rendition of the Dalilah aria (sung as an encore, for the benefit of a high Staatsoper official who was present at the concert). Here her voice seemed almost too voluminous for the concert hall, and the abandon with which Mrs. Reynolds sang the aria rather disclosed certain vocal crudities which the vocal restraint practised in the Lieder work had succeeded in controlling.

HIGHBROW OPERETTA.

The topsy-turvy condition of German cultural affairs when opera singers appear in vaudeville and light opera singers, like Vera Schwarz and several others, take to grand opera, has brought about a reversion of existing conditions in operetta as well. While men like Bittner, to mention only one, in their operas aim at establishing a type of popular opera, or Volksoper, most of our operetta composers have become addicted to the "psychological" habit. Viennese operetta, naturally, is a thing quite distinct from French, or American light opera. Offenbach is the grandfather of the French operetta which is, or was, above all conceived in a burlesque spirit. Think of Offenbach's gods and demigods in Orpheus or in La belle Helène—is not their very existence in itself the most effective caricature imaginable of grand opera as an art form?

The Viennese operetta school, on the other hand, descends from Johann Strauss. It was he who created the type of society operetta in Die Fledermaus, and who introduced grand opera elements in Der Zigeunerbaron. It is the ambition of Franz Lehar, apparently, to follow the Johann Strauss style. In his recent works, he has more and more approached grand opera aims, and his latest, Die gelbe Jacke (Yellow Jacket), actually attempts, for the first time in the history of operetta, to pose a racial problem. It is the old story of what happens "When East meets West," illustrated by a Viennese girl who marries a Chinese and who, after following him to his native land, learns her mistake. The irreconcilable racial conflict forms the argument of the piece, which Lehar has endowed with what experts claim to be original Chinese musical themes.

Whether this be true or not—there can be no doubt of Lehar's artistic taste and of his mastery of the orchestral apparatus. The staging, historically correct to the slightest detail (down to the golden finger nails of the Chinese ladies) was a marvel of lavishness and beauty; it is the work of Professor Haas-Hey, who designed Strauss' Legend of Joseph at the Staatsoper last year. The staging, in fact, together with some of the beautiful lyrical numbers of the score, is the redeeming feature of the work, which is a hybrid—half opera and half operetta. The result is—inconsistency.

PAUL BECHERT.

Everything for the Singer at
The HERBERT WITHERSPOON STUDIOS

MISS MINNIE LIPLICH, Secretary

44 West 86th Street, New York City

Telephone Schuyler 5889

MISS GRACE O'BRIEN, Assistant Secretary

5,000 HEAR FRIEDA HEMPEL AS JENNY LIND AT THE NEW YORK HIPPODROME Sunday Evening, April 22, 1923

NEW YORK TIMES.

FRIEDA HEMPEL AGAIN SINGS AS JENNY LIND

In Golden Ringlets and Billowy
Hoops She Is Applauded by
5,000 at the Hippodrome.

How great an interest may be kindled by the monotony of an artist was shown when 5,000 persons greeted Frieda Hempel at the Hippodrome last night in a revival of her famous "Program of Jenny Lind," which Mme. Hempel first essayed at the Lind centennial and has been called to do again the country over. Amid a vast crowd the present singer appeared in golden ringlets, rose garlands and billowy white-flounced hoops, a picture against gold-and-red velvet curtains. The voice was the voice of Hempel, with its charm of brightness and agility, but the songs were songs that Jenny Lind sang, as few like Hempel sing them today. There were even incidents of quaint flute music by Louis Fritze and John Fabrizio, piano interludes from Chopin by C. V. Bos, with the men in plum-colored tailcoats, velvet collars and all.

Mme. Hempel followed Jenny Lind's first song in America, the "Casta Diva" from Norma, with "Last Rose of Summer" on recall. She finished a second group with Jenny Lind's Norwegian "Echo" song, gave with two flutes the air from "Ettole du Nord" and capped all with a group "composed expressly for Miss Lind," including the Taubert "Bird Song" and a "Greeting to America," by Bayard Taylor and Julius Benedict, that had won P. T. Barnum's prize. The program ended with verses by an American, John Howard Payne, to music from a one-time London opera success, Bishop's "Clari, or the Maid of Milan." It was a song that will celebrate on its own account next month the hundredth year of "Home, Sweet Home."

NEW YORK AMERICAN

Few persons of to-day remember the voice of Jenny Lind, but many of those who filled the Hippodrome last night will never forget Frieda Hempel's singing of a Jenny Lind programme.

It was an event of prime importance, even in a season overcrowded with music. Miss Hempel appeared in an exact copy of the white erminelined silk gown worn by the Swedish Nightingale at Castle Garden in 1850. The pianists and flutists who accompanied her were clothed in the colored costumes of the same period.

The programme began with the florid "Casta Diva" from Bellini's "Norma," the first selection sung in this country by Jenny Lind. Miss Hempel's interpretation was not only fluent and brilliant but many of her high notes were of remarkable beauty and rare quality.

In gentle German songs by Schubert and Schumann her singing matched her intelligent dramatic versions. Each number was a story admirably told. Of singular charm was the Norwegian Herdsman's Song, in which Miss Hempel played her own accompaniment, managed the effective echo call surprisingly well and, after a long passage without piano support, ended absolutely true to pitch.

NEW YORK HERALD

By W. J. HENDERSON.

Mme. Frieda Hempel, having returned from a considerable tour of the country, gave her "Jenny Lind Concert" at the Hippodrome last evening. In this entertainment Mme. Hempel sings numbers associated with the fame of the Swedish nightingale and wears a costume such as she wore when she appeared in Castle Garden in 1850. Conrad Bos, who plays piano solos and acts as accompanist to the prima donna, engaged the eye in a plum colored swallow tailed coat and pale gray trousers with straps.

The soprano's operatic airs were "Casta Diva" and the air with two flutes from Meyerbeer's "L'Ettole du Nord." She sang also songs by Schubert, Schumann and Mendelssohn and "Kom Kyra," the Norwegian herdsman's song made known to local music lovers by Mme. Sembrich. This number she delivered to her own accompaniment and with flawless beauty of tone and perfection of technique and style.

Mme. Hempel's "Jenny Lind Concert" admits of some latitude in the employment of facial expression and pose and the prima donna makes much of her opportunities. It is always a delight to hear her sing. Her voice last evening was fresh and captivating and her interpretations had both musical significance and personal charm. The Hippodrome was full of people and enthusiasm.

THE EVENING MAIL

HEMPEL AS JENNY LIND

COSTUMES and melodies of days when the world was younger, and when Castle Garden was up-town, wrought their particular magic in the Hippodrome last night. For Frieda Hempel wore the white satin and crinoline, the roses and chastely-bound coiffure of Jenny Lind. Hardly a man is now alive who remembers the voice of the young woman who was known as the Swedish Nightingale.

But the gleaming Miss Hempel has her own individual voice with which to weave spells. She wisely mingled the tricks of coloratura with the direct lyric music that she sings with such lovely simplicity of style. The "Casta Diva" from "Norma" was exquisitely sung, but there was effort in Meyerbeer's aria with two flutes to be imitated. Coloratura must ripple, and froth as if it were a spontaneous expression of joy, and Miss Hempel did not always achieve this.

She did make "Dixie" and "Swanee River" so appealing that the most jaded concert-goers must have had

fresh thrills from tunes that can easily be just sentimental and obvious. And her voice had limpid clarity in the beautiful Mendelssohn "On Wings of Song." Conrad V. Bos served as accompanist and virtuoso, playing Chopin in a suitably poetic mood. Louis P. Fritze and John Fabrizio were the eloquent flutists.

EVENING TELEGRAM

Clad in a dainty costume of the Jenny Lind period, Frieda Hempel sang a "Jenny Lind" program last night at the Hippodrome. "Casta Diva" from "Norma," the familiar Norwegian Echo Song, "The Last Rose of Summer," sung as an encore, an aria from Meyerbeer's "Ettole du Nord," even Benedict's old "Greeting to America" from Jenny Lind's first American programme, were heard and enjoyed.

THE EVENING WORLD.

Frieda Hempel Gives Her Jenny Lind Concert in Hippodrome.

By Frank H. Warren.

Since leaving the Metropolitan Opera ranks several seasons back Frieda Hempel, soprano, has devoted her enviable talents to the concert stage. At the celebration here in 1920 of the centennial of the birth of Jenny Lind Mme. Hempel was chosen to impersonate the famous Swedish nightingale. Mme. Hempel on that occasion was dressed to represent Jenny Lind, and she sang several of the songs her predecessor had given at her first appearance in this country in 1850. So successful was Mme. Hempel in this venture that she has entertained numerous audiences throughout the country with her "Jenny Lind Concert." Last night at the Hippodrome Mme. Hempel appeared again as the Swedish soprano before a big audience. Jenny Lind, the books state, "is of the middle height, fair haired, blue eyed, neither stout nor slender, but well proportioned, neither fat nor thin, but enough of the one for comeliness and enough of the other for romance, smock looking when her features are at rest, full of animation and energy when they are at play," all of which physical properties Mme. Hempel in one way or another was successful in recreating.

Not only did the soprano wear a copy of Miss Lind's gown, but the men of her company, Conrad V. Bos, pianist, and Messrs. Fritze and Fabrizio, flutists, donned the dress garb of the period to lend corroborative detail.

To compare the singing of the two sopranos is, naturally, beyond us, but Mme. Hempel was quite delightful. She still has at her command those niceties of the vocal art, her sure feeling for the rhythm, her legato, her phrasing, finished style and artistry that are so seldom met with nowadays on the concert or operatic stage.

THE WORLD:

Frieda Hempel, with a replica of the "Jenny Lind" recital given a year or two ago by her at Carnegie Hall, filled the Hippodrome last night. Everything had been done to reproduce in detail the atmosphere of the Swedish Nightingale's appearance in America in 1850. Miss Hempel was lovely in a white crinoline, with a characteristic garland of rosebuds as its sole decoration, while Mr. Bos, the sympathetic accompanist, sported the stock and plum colored dress clothes of the ante-bellum period. Miss Hempel, in the best of voice, sang, among other numbers, "Casta Diva," from "Norma," which was Jenny Lind's first solo in this country, together with the inevitable "Last Rose of Summer" as an encore, and later, of course, "Home, Sweet Home." It was an occasion of rare beauty and notable art in perfect combination.

THE GLOBE

At the Hippodrome, last evening, Frieda Hempel gave one of her "Jenny Lind Concerts." Looking very charming in a costume of 1850, Mrs. Hempel sang Norma's "Casta Diva" scene (in an abbreviated version), the Norwegian "Echo Song" and other pieces associated with Jenny Lind.

THE SUN,

The Laurels of a Lind.

Frieda Hempel, who so blithely tossed the Metropolitan Opera House over her shoulders a few seasons ago and started out to be the Jenny Lind of our own day, came to the Hippodrome last night to present there the program sung here by her Swedish predecessor. Three years ago Mme. Hempel gave us the first of these Jenny Lind concerts in Carnegie Hall, and she has made them by now a feature of seasons of music in many other large communities. It was not hard to transform the Hippodrome of 1923 into the Castle Garden of 1853—particularly when period costumes and ancient arias decorated the occasion with so much charm. Miss Hempel herself made a dainty diva of the crinoline days, and Mr. Conrad von Bos at the piano and Messrs. Fritze and Fabrizio, flutists, were decorously masquerading as her contemporaries.

Mme. Hempel's share of the re-enacted program began with the scena and cavatine "Casta Diva" from "Norma," which she followed with "The Last Rose of Summer"—a fragrant reminder of the days when she sang in a Metropolitan "Marta." Thereafter she sang Schubert, Schumann, the Norwegian "Herdsman's Song," the fluted aria from "The Star of the North," Mendelssohn, Taubert's "Bird Song" and the "Greeting to America," which Bayard Taylor and Jules Benedict composed especially for Jenny Lind. And then "Home, Sweet Home," which Bishop might have composed especially for Frieda Hempel's voice.

NEW YORK TRIBUNE

Hempel in Lind Program, Last Operatic Concert

Hippodrome Soloist and Two
Assisting Flutists wear
Costumes of Period of 50's

Frieda Hempel, wearing a costume announced to be an exact copy of one worn by the "Swedish Nightingale" in the '50s, gave one of her "Jenny Lind" concerts last night in a well-filled Hippodrome, with a program of that singer's music. Conrad V. Bos and the assisting flutists, Messrs. Fritze and Fabrizio, were also duly costumed, and while it was hardly possible to hold the concert in the Aquarium, which was Castle Garden in those days, the Hippodrome curtain was adorned by a blue banner with a Barnum phrase: "Welcome, Sweet Warbler."

Mme. Hempel's warbling, on the whole, deserved the adjective. An incipient cold had a slight effect on the loudest notes, but at other times the singer's voice flowed with its usual clearness and pleasing impression of ease in "Casta Diva" from "Norma" and songs by Schubert and Schumann. Miss Lind, Mr. Bos announced, used to accompany herself in the "Norwegian Herdsman" or Echo song, so Mme. Hempel did likewise, showing considerable skill in this dual role. The Meyerbeer aria from "L'Ettoles du Nord" brought a successful vocal contest with two

flutes, with "Dixie" as an encore and various characteristic Lind numbers for the last group.

EVENING POST,

Frieda Hempel, radiant in beauty of person and voice, once more gave eager thousands a chance to hear and see her in her Jenny Lind concert which she has been giving for a year or two all over the country. She was in good voice at Hippodrome last night

—what more, need be said?

IMPRESSIONS OF SARAH BERNHARDT

By Annie Louise David

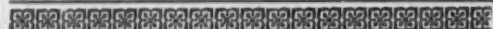
SARAH BERNHARDT—the most remarkable woman I have ever known! She had the soul of a woman and the heart of a child! I consider it one of the rare privileges of my life to have been so intimately associated with her over such an extended period, having played with her 170 concerts on her last tour in America.

One could not know her and not love her—or be with her and not be inspired to greater achievements. She never wasted one moment. Many an evening, when I was in her dressing room just before the performance, while she was being "made-up" for the character she was about to portray, she would be earnestly studying some new role.

When I started on tour with her, I fondly imagined that I should be able to converse French fluently upon my return, but Mme. Bernhardt was just as eager to speak a fluent English, so there was but one result—Madame had her way!

She had a delightfully keen sense of humor and enjoyed a good joke, even at her own expense! We were playing in a small city en route to Chicago one very cold night in November. The steam pipes were frozen and I am sure the audience was, too! I doubt if any one in the audience knew a word of French or could follow her wonderful work. After she had portrayed the most intensely dramatic scene, "the death of Cleopatra," the curtain fell and there was a very faint applause. The stage hands, who had been so accustomed to her great success everywhere, automatically raised the curtain and then lowered it many times. Finally, Mme. Bernhardt faced the silent, frozen audience, and addressed them in her inimitable French: "Dear audience, do not applaud so hard, you will wear yourselves all out!"

Madame seldom ate heartily just before her appearance, but usually during the wait between her two plays, would have coffee and some light refreshments. I was in her dressing room one evening just as she had finished her first act. She sent for one of the stagehands and ordered him to "go ze street across, and get her schicken!" He returned almost immediately with the information that they were all out of chicken, and would lamb do? Madame's wrath knew no bounds, because she was accustomed to have "what she wanted when she wanted it!" So, in unmistakable terms of decision, she ordered Jimmy to take a taxi to the hotel and to bring her "schicken!" Jimmy went and returned in less time than it takes to write it, bearing



SELIM PALMGREN

We Publish All the New Works
of the Famous Finnish Composer

Piano

Eight Pieces, Op. 75:	
1. Rondo	\$.75
2. Intermezzo	.50
3. Elegy	.50
4. Barcarolle	.50
5. Canzonetta	.50
6. The Hunter and the Squirrel	.50
7. Why?	.50
8. Hymn of Praise	.40

Six Pieces, Op. 76:	
1. Spinning Song	.60
2. Etude	.40
3. Lullaby	.40
4. Etude	.40
5. Contradictions	.40
6. The Pinwheel	.50

June	.40
Finnish Caprice	.50
Country Minuet	.50
Country Dance	.50

Twenty-four Studies, Op. 77:	
Book I. Nos. 1-6	.60
Book II. Nos. 7-12	.60
Book III. Nos. 13-18	.75
Book IV. Nos. 19-24	.75

Ten Pieces, Op. 79:	
1. Preludetto	.50
2. Finnish Ballade	.50
3. Study on A	.50
4. Roundelay	.50
5. Sunbeams	.50
6. Improvisation	.50
7. Basso Ostinato	.50
8. Arietta	.50
9. March to the Gallows	.50
10. By the Lake	.50

Violin and Piano

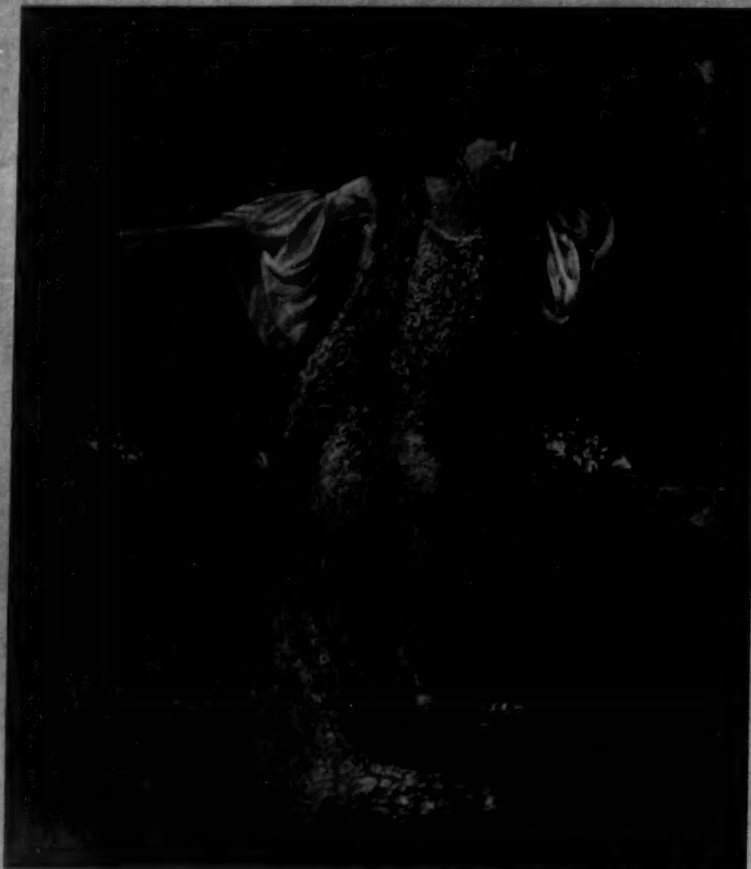
Seven Pieces, Op. 78:	
1. Prelude	.50
2. Humoresque	.50
3. Canzonetta	.50
4. The Fiddler	.50
5. Finnish Romance	.50
6. Oriental Serenade	.50
7. Preghiera; Prayer	.50

Violoncello and Piano

Two Compositions, Op. 80:	
1. Tears	.50
2. Landscape	.50



Composers' Music Corporation
Wholesale Retail
Fourteen East Forty-Eighth Street
New York



*2 Annie Louise David
to Selma Harpist - given
from Town, Chicago, since then
same emotion for her talent
about now affection
1917 Sarah Bernhardt*

a beautiful Sheffield tray, upon which reposed a deliciously cooked roast chicken artistically decorated with parsley and covered with the daintiest damask, with salt, pepper, knife, fork and spoon beside it on the tray. He had been used to dramatic effect so long that he "never missed a trick!" So he proudly placed the tray beside Madame, and with his head and shoulders thrown back, one hand on his hip, with the other he slowly raised the napkin, saying: "There, Madame, there is your chicken!" Without glancing in his direction, but continuing her "make-up" for the next act, she said: "Put it on ze floor." Jimmy turned to me, with the saddest, most dejected expression on his face, and shook his head in despair, then said again: "But, Madame, this is the chicken you asked me to get for you. Here it is!" Still, she paid no attention to him, but continued to complete her "make-up." After a third appeal from Jimmy, she fairly shrieked at him: "Put it on ze floor, fool, ze floor, ze floor, ZE FLOOR!!!!" Her emphasis on each word left no room for doubt as to his decision! On the floor it went, Sheffield tray, chicken and all the accessories! Then Madame called "Ici, Buster, ici, Buster!!!" Buster was her favorite Airedale, who had taken the part of a "Red Cross" dog in the first play, called The Wounded Soldier, and Madame always gave him, as a "reward of merit," a bite of something! (I hasten to remove any possibility of doubt in the mind of the reader by stating that the "bite of something" was usually a chicken bone!) What she meant to order, was a piece of chicken, but her English was not sufficiently well-chosen to have her demand properly understood. Jimmy's envy of Buster was soon appeased with a \$20 bill, which Madame gave him, telling him to "keep the change." My amusement over the scene was so great that I entirely forgot that it was almost time for me to play, until I heard my "cue" from the orchestra. I urged Jimmy to hurry and place my harp on the stage. He answered with the usual Irish wit, and proudly displaying the \$20 bill: "Shure, I'll tech no harp tonight; I'm playing *violet* to the dog!"

Mme. Bernhardt was a brave soldier—as brave and loyal as any who fought and died for France. She not only made a brave fight for her own life, but for the boys in France. Night after night, when any other woman would have been completely exhausted from the terrific strain of her dramatic work, she would again come on the stage and appeal to the hearts of the people to buy "Liberty Bonds!" In Canada, "Victory Bonds" (I always liked that word, "Victory," as it carried with it an assurance of success that was most convincing). Her appeal was so sincere and straight from her great big heart, that few who heard

her even tried to resist it. And when we played The Marseillaise it seemed as though her heart would just break with the emotion and love that she had for her beloved France!

The loss of Sarah Bernhardt to the world is very great, but the loss of Sarah Bernhardt to those who knew her is far greater! She has left a memory that time can never efface. Her optimism, her loyalty to principle, her great capacity for work and her marvelous courage in the face of seemingly insurmountable difficulties, will always be a great inspiration.

Max Olanoff in Demand for Recitals

Max Olanoff, violinist, who gave two successful concerts in Aeolian Hall this season, appeared in Passaic, N. J., on March 10, in a musicale given by Mrs. Louis White, 129 Jackson avenue, before an appreciative audience.

A recent appearance in White Plains, in the concert series arranged by The Daily Reporter, aroused much enthusiasm and was promptly followed by a reengagement in joint recital with Ralph Grosvenor, organist, before an audience of more than 1000 in the White Plains Memorial M. E. Church.

Mr. Olanoff's plans for next season include a New York recital at Carnegie Hall, early in the fall.

Chamlee and Conan Doyle

Mario Chamlee and Sir Arthur Conan Doyle were guests of honor at the last luncheon of the Dutch Treat Club at the Hotel Martinique. Sir Arthur spoke on spiritualism and Mr. Chamlee sang several songs and operatic arias. After the luncheon Sir Arthur warmly complimented the Metropolitan tenor, saying that his singing reminded him more closely of that of Caruso than that of any singer he had heard of recent years.

Sears Arranges Special Musical Service

A special musical service was sung by the vested choir of forty men and boys, with solos by Mae Hotz, soprano, and Walter E. Torr, tenor, at St. James' Church, Philadelphia, on the afternoon of April 3. S. Wesley Sears is organist and choirmaster at this church.

Phonetic Society Meets at Perfields

The Phonetic Society met on Thursday evening, April 19, at the studio of Effa Ellis Perfield, the topic being: "Rhythm in the Public Reading of Prose and Verse," by Mrs. Perfield.

FLORENCE EASTON

PRIMA DONNA SOPRANO, METROPOLITAN OPERA COMPANY

SEASON'S SECOND NEW YORK RECITAL

"In opera or on the concert stage Easton is a skilled singer, knowing how to make full use of her vocal resources and to color her tones with a wealth of expression. It was a pleasing recital. SHE COULD SING THE ENGLISH LANGUAGE, AND MAKE THE TEXT CLEAR AND INTELIGIBLE WITHOUT THE INTERVENTION OF A BOOK OF WORDS."—*New York Tribune*, April 21, 1923.

"Florence Easton sang surrounded by admirers who filled the stage and all other corners of the Hall. As on other occasions, MME. EASTON BROUGHT TO THE RECITAL PLATFORM A RARE BEAUTY OF VOCAL ART AND LIMPID PURITY OF DICTION DELIGHTFUL TO HEAR. Both tone and diction were of equal clearness and beauty in her German lyrics."—*New York Times*, April 21, 1923.

"Mme. Easton gave a fine program. THE SINGING OF THE PRIMA DONNA AGAIN ATTAINED THE LOFTY HEIGHTS OF EXCELLENCE. Her beautiful voice was in good condition and she used it with a vocal skill and correctness in phrasing admirably adapted to the styles of the lyrics she delivered. Her intelligent use of color, sensitive feeling for the right accent and correct phrasing, together with tender feeling or again dramatic feeling or dramatic power, were accomplishments which served to reveal a full expression of the composer's intent."—*New York Herald*, April 21, 1923.

"Florence Easton scattered the vocal flowers that bloom in the spring with prodigal hand. The stage was full and the rows were full; Easton was in fine voice, beautiful to look at, and her hearers gave her such a welcome as is dear to any prima donna. EVERY ONE KNOWS WHAT A FINE VOCAL EQUIPMENT IS EASTON'S AND THE SKILL WITH WHICH SHE EMPLOYS IT IS TRADITIONAL. IT WAS A BRILLIANT AND SATISFYING SPOT IN A DULL MUSICAL WEEK."—*New York World*, April 21, 1923.

"ONE OF THE MOST INTERESTING RECITALS OF THE SEASON WAS GIVEN LAST EVENING BY FLORENCE EASTON. Easton, in splendid voice, charmed a large audience with a well-selected program."—*New York Telegraph*, April 21, 1923.

"FLORENCE EASTON SANG TO A CAPACITY AUDIENCE. It was one of



Photo by Elzin, N. Y.

those rare occasions when a singer has so large a following that seats are placed on the stage for the overflow. Easton is one of the most talented members of the Metropolitan Opera Company. SHE HAS, MOREOVER, A THOROUGH AND ARTISTIC COMPREHENSION OF THE ART OF SONG PRESENTATION, A MUCH MORE DIFFICULT ART THAN THAT OF THE OPERATIC STAGE. The manner in which she sang Handel's 'O, Sleep, Why Dost Thou Leave Me?' disclosed her command of legato, her broad register, the golden quality of her unusual voice, an attractive sense of appeal, and diction that was a delight."—*Greta Bennett*, *New York American*, April 21, 1923.

"The Hall was filled to the fullest extent of stage and balcony by an audience that found much pleasure in the second recital appearance of Florence Easton this season. Mme. Easton brought to her four groups of song the same distinct diction, the same warm geniality that bridges across the footlights on Broadway and creates the rapport on which her audiences may always rely. FROM THE PURELY VOCAL STANDPOINT THE SINGER MERITED COMMENDATION FOR THE PURITY OF HER INTONATION, THE ACCURACY OF HER ATTACK, THE SECURITY OF HER STYLE AND THE VARIETY OF HER PHRASEOLOGY."—*Gilbert Gabriel*, *New York Sun*, April 21, 1923.

"An audience had gathered that filled every seat in the house, with an overflow crowding all available platform space. AND WHAT AN OVATION IT GAVE THIS PRIMA DONNA OF THE METROPOLITAN OPERA COMPANY BEFORE ONE NOTE HAD BEEN SUNG! To be sure, Easton did look very fetching in a cherry silk gown with stockings and slippers to match, but undoubtedly the rousing welcome was based on keen confidence in the quality of the entertainment to follow. There seemed to be no cause for disappointment. Easton sang with feeling and art. The notes of the lower and middle register were beautifully full and resonant, and enunciation and phrasing were a delight. The audience showed themselves more than pleased."—*Pitts Sanborn*, *New York Globe*, April 21, 1923.

"FLORENCE EASTON IS ONE OF THE MOST SATISFYING INTERPRETERS OF SONGS TO BE LISTENED TO NOWADAYS. At her recital last evening she did some singing that for purity of tone, vocalization, clarity and justness of diction was REALLY SUPERB. And all these things—the material of the art rather than the thing itself—she employed with ease and fluency toward the main matter in hand namely, the communication of the spirit and letter of every song on her programme."—*Herman Weil*, *New York Journal*, April 21, 1923.

"THIS SOPRANO'S VOCAL AND MUSICAL INTELLIGENCE ARE AMONG THE DELIGHTS OF THE METROPOLITAN OPERA SEASON. Of the few that are blessed with a sound vocal foundation and a cultivated style, Mme. Easton's opera impersonations are always genuine and artistic. THESE SINGING ESSENTIALS SHE BRINGS TO THE RECITAL PLATFORM. In her various song groups there were present the familiar impeccable diction, the easy phrasing, the necessary color, the fine tonal quality and the right grasp of the song's meaning."—*Frank H. Warren*, *New York Evening World*, April 21, 1923.

"Florence Easton gave a second song recital last night presenting a program of wide variety and unusual interest. Mme. Easton is a careful singer, one who shades every song to suit the context. She is intelligent, and she has the voice to carry out the dictates of her mind. She is a very versatile artist, equally at home in French, German, Russian and American music. Her audience was large. Part of the stage was utilized to hold the overflow after all seats were taken."—*Paul Morris*, *New York Telegram*, April 21, 1923.

KRANICH & BACH PIANO

For Terms and Available Dates
ADDRESS MANAGEMENT:

HAENSEL & JONES

BRUNSWICK RECORDS

Aeolian Hall, New York

MUNICH HEARS TANNHAEUSER IN ORIGINAL PRE-PARIS FORM

Fine Performance Elicits Many Scholarly Comparisons—Reger Festival for Fiftieth Birthday—Marcella Craft Returns—
Two American Pianists and One Futurist

Munich, March 26, 1923.—The Munich opera had one of its so-called "big days" when Richard Wagner's first version of Tannhäuser re-appeared, after an absence of half a century, upon the scene. Newspaper articles, as voluminous as they were scholarly, pointed out the difference between the so-called German and Paris versions to those who wanted to know. The difference is, in fact, not so great as to justify all this busy commotion. It largely consists of the extension of the scene of the Venusberg, the Bacchanale being musically enriched and broadened out into a regular ballet-scene. It is generally supposed that this concession was made by Wagner to the Paris Jockey Club, whose members saw fit to hoot and cat-call an opera without a ballet—the members of this ballet "belonging," as Wagner stated in one of his letters, "in the main to the Jockey Club."

This explanation, however, does not entirely cover the case, as may be seen from a statement made by Wagner and published in his collected works. In the seventh volume he cites a discussion with the director of the Grand Opera in Paris, who advised the composer, for the sake of positive success, to insert a ballet in the second act. Wagner refused, but nevertheless this suggestion gave him the first idea to enlarge the scene of the Venusberg, in which he had already introduced a choreographic scene. He states that he had always felt a certain weakness ("eine unverkennbare Schwäche") in the score of this first act, and in order to eliminate it he designed a plan for the extension of the bacchanale. Thus the so-called Paris version came about.

The performance was in every respect of high quality, and especially the orchestra under the direction of Hans Knappertsbusch did beautiful work. Already after the overture a storm of applause set in and at the end of the performance there were curtain-calls without number. The musical part was indeed re-studied with the utmost pains, played with

the finest dynamic gradations and the score interpreted with passionate warmth and dramatic fervor. The principal parts were sung by Otto Wolf (Tannhäuser), Nelly Merz (Elisabeth), Gabriele Englerth (Venus) and Julius Gless (Landgrave).

DEBUT OF MUNICH'S NEW STAGE MANAGER.

The opera was staged by Max Hofmüller, a young stage manager of exceptional abilities, who will be successor to the retiring Anton von Fuchs. Hofmüller not only has ingenious inventive ideas of his own regarding the economy of gesture and the grouping of masses; he also commands high musical gifts and can ready and play an orchestral score like any first-rate Kapellmeister. Our opera hopes to



THE NEW STAGING OF TANNHAEUSER AT THE MUNICH OPERA. THIRD ACT.

have found in Hofmüller what has been needed sadly here: a young stage manager with modern ideas, an independent artistic personality who will free the mise-en-scène from the encumbrances of old-fashioned operatic pathos. The start young Hofmüller has made is at all events promising.

NEW SCENERY.

Leo Pasetti, one of Germany's most successful and gifted designing artists, has created beautiful scenery for the new production. The scene of the Venusberg has received a more intimate character and is steeped in a mystical blue haze; the choreographic scenes have a touch of the ethereal and unreal and no longer interfere with the dramatic encounter between Venus and Tannhäuser. Over the Wartburg landscape lies an atmosphere of enchanting peace and security. It is a deep valley bordered by gently inclining, far-reaching hills; its verdured plains are freed from all petty details. The Wartburg stands out against the horizon as a distant silhouette. In the Wartburg hall the center of gravity is now shifted into the middle of the stage, the different groups being massed around the throne. This affords an imposing frontal picture but the action is rather encumbered by too much furniture. I daresay that this will be altered before the summer's festival, during which Tannhäuser is to appear again on the repertory.


COMMEMORATING REGER.

Much ado has been made about the Max Reger Festival, in commemoration of the fiftieth birthday of the composer. This festival consisted of a series of six concerts which, in

the matter of the quality of execution and the choice of interpreting artists, differed but little from any everyday concert. In Munich, where Reger lived and taught for some years until he was driven away by constant intrigues, he has always had a rather large following of admirers and is steadily increasing in popularity.

The outstanding items of the festival programs were the Mozart Variations with their astonishing fugue at the end, to which Hans Knappertsbusch, at the head of the opera orchestra, gave a most inspiring interpretation, and the violin concerto, splendidly played by Felix Berber. In the same concert the One Hundredth Psalm was given with the assistance of the Lehrer-Gesangverein, the performance being good, but not quite up to the usual standard of this excellent choral society.

The festival also comprised a concert given by the Bach-Verein (Konzert im alten Stil, The Hermit, for baritone solo, chorus and orchestra, and the Requiem); also chamber music and song recitals (with Anna Erler-Schnaudt as an excellent interpreter of Reger songs); as well as another orchestral concert given by the Konzertverein with the assistance of the Konzertgesellschaft für Chorgesang (Die



Frederick Gunster
TENOR

"A lovely tenor voice, superb distinction, splendid musicianship and fine manly personality, which won the audience right at the start."—*Wheeling Intelligencer.*

MANAGEMENT: HAENSEL & JONES
AEOLIAN HALL, NEW YORK

THE INTERNATIONAL SOPRANO



Luella Meluis

Management of
Luella Meluis
1425 Broadway
New York

RALPH ANGELL, Pianist RAYMOND WILLIAMS, Flutist

FUCITO
FIVE YEARS WITH
CARUSO
In Concert and Operatic Work

Author of "Caruso and the Art of Singing."

TEACHING, COACHING and CONCERTIZING
MARTINELLI
FOR PAST TWO YEARS

NEVADA APARTMENT, 2025 BROADWAY, NEW YORK CITY Telephone: Columbus 6944

Nonnen, a large choral work and one which shows Reger from his most sympathetic side, and the Symphonic Prologue). Besides Karl Straube, the famous organist of the Thomas Church in Leipzig, gave a masterful interpretation of the B-A-C-H fugue. At the last concert, Reger's quintet for strings and clarinet, perhaps in every way the most lucid and impressive of his chamber music works, received a matchless performance at the hands of the Wendling Quartet, of Stuttgart, with the assistance of Karl Wagner, solo clarinet of the Munich Opera. At the close, Joseph Haas, one of Reger's most gifted pupils, who is now teacher of composition at the Academy of Music, gave an almost spellbinding address in memory of the dead master.

MARCELLA CRAFT RE-ACCLAIMED AS SALOME.

Returning to the opera, we had the pleasure of seeing and hearing the American soprano, Marcella Craft, again as Salome. In this role she gained most of her admirers during the time when she was a regular member of our opera company. This large circle of admirers did not fail to make its appearance on this occasion. Since she has left Munich, Miss Craft has apparently devoted some time to vocal study. Her fine voice has certainly gained in lustre and volume, also in resonance and endurance. The voice held through to the last note, the final monologue—the most feared portion of this trying role—being brought with absolute ease and fullness of tone. In acting Miss Craft excelled other Salomes we have heard by many points: there is something absolutely healthy in her appearance and in her highly suggestive movements. Her Salome is the type of healthy Oriental prematurity—a young, self-willed girl who sees in the prophet, Jochanaan, nothing but a strange animal, a plaything to be broken, if it is not to be bent. Not because she is cruel by nature, but because unrestraint and cruelty are part of the degenerate atmosphere in which she grew up. This is the type of a Salome which might put all moralizing tongues to silence. Miss Craft was loudly acclaimed at the end of the performance.

EMMY KRÜGER, A SINGING CHARMER.

Another former member of our opera, Emmy Krüger, now of Zürich, gave several song recitals, each of them before a large and enthusiastic audience at the Odeon. True the queenly appearance of this artist does much towards gaining her the sympathy and admiration of her audience, but this admiration must increase as soon as she opens her mouth to pour forth a stream of liquid vocal beauty. Her voice is wonderfully tempered throughout, the lower and lowest notes being as round and full as the high ones. And there is no break in the middle; on the contrary in this region the voice is exceptionally rich in sound and highly individualized in color. Much on her three programs was familiar, yet her noble style of delivery, coupled with the ability of giving utterance to every kind of human emotion, often calls up the "illusion of the first time." The secret of this charming singer and singing charmer is a divine simplicity; this is in fact the fount of all true art whether productive or reproductive. America will soon have an opportunity of hearing this fine artist, as she has just signed a contract for an American tour.

TWO AMERICAN PIANISTS.

Rudolph Reuter, the American pianist, gave a second recital and this time he left a still stronger and more lasting impression. The program he chose represented a stupendous task, not only artistically but physically as well. It contained sonatas by Beethoven (C major op. 2 No. 3), and

Schubert (B major); Brahms' Paganini Variations; a charming scherzo by Charles T. Griffes and pieces by Dukas and Liszt. In absolving this enormous task Reuter proved himself not only a splendid technician but also a master of the various styles, whose interpretation goes a good way beneath the surface of a composition.

Another American pianist, Cornelia Rider-Possart, also achieved a decided success in a classical program consisting of works by Haydn, Scarlatti, Beethoven, Schumann (G minor sonata) and Chopin. She is not of an explosive nature, but surely an artist of undeniable technical and musical culture. She commands an unaffected, natural style of playing; to the lyrical moods of Schumann and Chopin she re-

included some curious samples. As I was never a very good scholar in mathematics, physiology and related sciences I am alas, not in a position to analyze music with such astonishing titles as Mechanisms in four dimensions; Mechanisms interhythmic, cubistic, ellipticynderrhythmic (correct spelling!); psychoelectric, sensorhythmical and planetary; but I do know that the Abstract Sonata "Aeroplane" and her unhappy sister, Death of the Machine, are the output of a mentality that clamors loudly for the kindly helping hand of a psychiatric expert. I do appreciate the parodistic, also in music, but I do draw the line when the parodistic assumes the mask of divine seriousness; and I grow indignant and impolite when one tries to bamboozle me out of my belief that beauty and elevation of the soul are the divinest mission of all art. Perse! ALBERT NOELTE.

Another Music Students' League Concert

The second student concert of the Music Students' League was held at Carnegie Chamber Music Hall on Saturday, April 14, the program being furnished by Joan Ruth, soprano; Viola Scherer, mezzo contralto; Giuseppe Leoni, baritone; Pearl Rich, pianist; Esther Arnowitz, accompanist, and the Mozart Trio (Edith Friedman, piano; Wesley Sonntag, violin, and Charles Crane, cello). The Music Students' League is sponsored by such persons as Dr. E. A. Noble, Leopold Godowsky, Josef Stransky, J. Fletcher Shera, Leonard Lieblich, Harold Bauer, John C. Freund, Emilie Frances Bauer, Henry T. Finck, Pierre Key, W. H. Humiston, Marie Tiffany, Emma Calvé, Amelita Galli-Curci, Francis Macmillen, Rafaela Diaz and others.

Erin Ballard to Give Piano Recital

Ernesto Berumen will present Erin Ballard, pianist, in a piano recital at the La Forge-Berumen Studios, on May 8. Miss Ballard, who is one of the most promising young pianists at the studios, has studied for several years with both Mr. La Forge and Mr. Berumen. Although Miss Ballard has been recognized all over the country as one of the finest woman accompanists (she toured with Alda and Matzenauer), this will be the first time that the young artist appears in a concert of her own.

Sawyer's Artists All Winners

Lamond has had a successful season, although he came late. He returns next season in early November and will be soloist with a number of orchestras, and will also make a long tour. He and his charming wife sailed on April 5. Rosing sailed on the Paris, March 28, after a highly successful tour. He made two trips to the Canadian Northwest this winter, giving return recitals—an unusual event.

Hurlbut Artist to Tour with Band

Mae Belle Kirtland, mezzo-soprano of San Francisco, has been engaged for the Pacific Coast tour of the Dokie Concert Band this spring. Mrs. Kirtland is well known as a soloist throughout the Northwest, having been soloist at the recent Inland Empire Convention of the Knights of Pythias. She is an artist-pupil of Harold Hurlbut.

Gray-Lhevinne to Open Series

Gray-Lhevinne will give the opening event of the beautiful new State Theater at Uniontown, Pa., early in October. This will be the opening concert of the master series, which will include Guy Maier and Lee Pattison, Ted Shawn, Ruth St. Denis and sixty dancers, as well as other attractions.

FRANKFORT CELEBRATES DELIUS ANNIVERSARY

Chamber Music Concerts Enjoyed

Frankfort, March 12.—At the sixtieth anniversary of the birthday of Frederick Delius, the English composer, a concert devoted solely to his compositions was directed by Paul von Klenau. A characteristic suite, Sketches of the North, and Song to the High Mountains, for orchestra, solo and chorus, were heard, as well as a new cello concerto. Delius' music seems to be all feeling, nothing but feeling, piquant and tender by turns. Wonderfully charming effects from the world of Debussy, Wagner, Puccini and others with perhaps too little contrast, too little masculine power, a losing of oneself in endless resolutions and long sustained rhythms that weary in the long run—such is the music of Delius. The success was great owing to the fine performance of the orchestra.

CHAMBER MUSIC.

The Amar Quartet offered in its second concert, Schöenberg's Quartet in D minor, op. 7, and the most beautiful of his works, the quartet in F sharp minor, with soprano. Even for those not especially enthusiastic about such music this concert was pure enjoyment. Only with such perfect clearness and beauty of interpretation as heard on this occasion are these new works really beautiful, full of deep feeling as they are. A strange new world of sensibility is revealed to us in these tone combinations, a world that has nothing to do with the pathetic, romantic or dramatic forms of the past schools of music.

Another chamber music organization, the Rebner Quartet, gave a piano quartet by the Russian, S. J. Tanejew, and the Irish, Molly on the Shore, by Percy Grainger. The freshness and wit of the latter composition called forth a repetition.

Of the soloists of the last weeks, Rudolf Polk is worthy of mention, since his distinguished yet warm playing was greatly applauded.

HERMANN LISMANN.

Pietro Yon's New York Master Course

Pietro A. Yon, eminent organist, composer, pedagogue, and honorary organist at the Vatican, Rome, has decided to remain in New York during the entire summer and conduct a Master Course at his studio in Carnegie Hall.

Mr. Yon has conducted master courses for the past few seasons in Kansas City, Mo., and other large Western and Southern cities. He went to his native Italy to continue these courses under ideal conditions and surroundings; however, as the heavy expense makes these European trips prohibitive to many, Mr. Yon was prevailed upon to remain in the metropolis.

The course will be given along the "Pietro Yon lines," a scheme well tried out, true, and productive of unusual artistic results, which has been proven by the fact that many of those who have heretofore been members of this course have at once entered the concert field and won instantaneous success.

In order to permit Mr. Yon to finish his busy concert season, and also on account of the closing of schools and colleges, the course will begin the end of June.

Bruno Huhn to Conduct Classes in Pasadena

Bruno Huhn will leave New York early in June for a stay of several weeks in the West. He will be in Pasadena from June 25 to August 4, and his representative there, Manon Boyd, is registering a large class of pupils who will come to him for coaching and vocal study.



MAX RUNGERT'S IMPRESSION OF GEORGE ANTHEIL,

the American "pianist-futurist," who has aroused comment, enthusiastic and irate, of the critics from Berlin to Budapest.

sponds in an outspoken poetic vein and with a very expressive touch. Occasionally, as for instance in Scarlatti's Presto in D minor, she also displays sparkling brilliancy and technical agility, never for one instant neglectful in the sharp drawing of the rhythmical profile. It was an all-around and well deserved success.

A CASE FOR THE DOCTOR?

George Antheil, the American "pianist-futurist," as he calls himself, also gave a second recital; this time he headed his program with pieces by Bach and Chopin, with the result that my good opinion of his musicianly abilities received a serious shock as he played these masters with an almost offensive indifference, bare of all regard for their inner content. Even in regard to technic they were not so well done as his own pieces, of which the program again



Photo by Edwin F. Townsend.

HAZEL MOORE

SOPRANO

IN

Music and Modes

AN

Historical Costume Recital

Address: Secretary, HAZEL MOORE
4th Floor, Knabe Building New York City

Effective and Enjoyable.—*Philadelphia Record*.

Beautiful Tone Quality.—*Berkshire County Eagle*, Pittsfield, Mass.



Photo by Edwin F. Townsend.

Rich natural endowments. Splendid voice.—*Baltimore Sun*.

Fine expression and feeling.—*Waterbury Republican*, Waterbury, Conn.

Wide range and power of expression.—*New York Telegram*.

Pleasing personality and animation. Applauded with enthusiasm.—*Cleveland Plain Dealer*.

True coloratura . . . Always makes friends and admirers of her audience.—*Morning Mercury*, New Bedford, Mass.

Charming personality; pleasing stage presence; truly good voice, with assured vocal technique. Her intonation good and enunciation distinct. Register uniform and of good compass.—*Morning Tribune*, Reading Pa.

Musical Courier Readers

DR. MARAFIOTI REPLIES TO CARL FABIAN

To the MUSICAL COURIER:

In your issue of April 19 there was a "contrary view" to the statements I made before the New York Singing Teachers' Association in a lecture pleading for a radical reform in Voice Culture. My main point was that the word more than the tone should be the leading factor in modern vocal art.

The writer of the contrary view denounced me in sarcastic and bitter terms for the contents of my lecture, and I think he had a perfect right to. In my address before the Singing Teachers' Association, a most intelligent audience, I said:

"These views I submit to you for discussion and criticism, for I feel that only through an impartial exchange of ideas among open-minded teachers can real advancement be brought about in this most important branch of art. I will therefore be as frank and explicit in conveying my impressions as I hope you will be in your criticism."

On the basis of freedom of thought, which governs all balanced minds, I started my lecture by asking for complete freedom in expressing my ideas. It was most cordially accorded me, even during the two hours of discussion which followed the lecture; no one was enraged; no one asked that I be deported. But that was a select audience of intelligent, broad-minded teachers, interested only in discussing

a new point of view about voice culture. My accuser was not there.

Following are the points which made the writer of the contrary view uncomfortable. From my lecture he quotes: "The idea of centering all attention and effort in producing perfect tones is the preoccupation of the great majority of singers today, yet it is a conception which should belong only to the past. Voice culture should be freed from this misleading influence which retards the evolution of the modern art of singing."

Then he comments: "If the acquisition of beautiful tones or a beautiful voice is a 'misleading influence which retards the evolution of the modern art of singing' why study voice culture at all? What is voice culture if not the development of beautiful tones? If the art of singing to be modern must be devoid of all tonal beauty the necessity for voice culture is entirely done away with, it seems to me, and the vocal teacher's occupation is gone."

My view that the preoccupation of the majority of singers in centering all their attention and effort in producing perfect tones is a misleading influence in modern music, because it implies neglect of the words, does not mean that the modern art of singing must be devoid of all tonal beauty, and that we must abolish voice culture. That is a ridiculous exaggeration. To make the word the leading factor in singing does not imply the destruction of the beauty of the tone. On the contrary, there is an intrinsic tonal beauty in every word through which we express our emotions, even when not sung, provided we produce the word beautifully. Salvini, Bernhardt, Duse, Julia Marlowe, Yvette Guilbert and other celebrated actors all over the world have shown with their speaking voices that the real tonal beauty is molded on the word. Were they singers instead of actors, they would emphasize the beauty of their words with the rhythm of song. To center the tonal efficiency in the word, because in the word principally lies the significance of the song, should be the modern conception of singing. Whoever had the good fortune to hear Chaliapin in his recent performances at the Metropolitan could not help seeing, feeling and realizing this truth. When this exceptional artist was singing his great power lay in his words and their significance. Ask Chaliapin his opinion about the word and tone.

The writer need not fear that as a result of these views his occupation as vocal teacher is gone. Indeed not! He has only to brush up old ideas and modernize himself to conform with the principles of modern vocal art.

There is a modern school of painting, of composition, of orchestration. There must also be a modern school of singing better suited to modern music—Wagner; the modern Italians, from Verdi of the third period, and the modern French. These cannot be sung with the old conception of the romantic period with the preoccupation of perfect tones. A tenor who would come out to exhibit the tonal beauty of his voice while singing "Io son disonero" of Aida would make the audience laugh, and Aida is not so modern.

The writer of the contrary view made this statement: "The lecturer says he has 'chosen to express some views on the radical reform in voice culture' and I am sure his reform is radical enough. If he finds any who agree with him in those views I certainly shall not be among the number."

Strange to say, there are a few obscure people who made the mistake of agreeing with me. One of them is the German, Richard Wagner, of Bayreuth; another, Victor Hugo, an unknown writer of France; Enrico Caruso, a tenor never heard of; Victor Maurel, Emma Calvé, Lionel Dauriac, Henry T. Finck of the New York Evening Post, Deems Taylor of the World, and a few others, but not very few.

That little musician and chorus singer of Germany who wrote the trifling operetta *Meistersingers*, in a book, *Actors and Singers* (every singing teacher should read it), intruding into the sacred field of singing, wrote as follows:

"If today I seek out singers for a passably correct performance of my own dramatic works, it is not the 'scarcity of voices' that alarms me, but my fear of their having been utterly ruined by a method which excludes all sound pronunciation. As our singers do not articulate properly, neither for the most part do they know the meaning of their speeches, and thus the character of any role entrusted to them strikes their minds in none but general hazy outlines, after the manner of certain operatic commonplaces. In their consequent frenzied hunt for something to please, they light at last on stronger tones (Tonaccents) strewn here and there, on which they rush with panting breath as best they can, and end by thinking they have sung quite 'dramatically' if they bellow out the phrase's closing note with an emphatic bid for applause."

"Now it has been almost amazing to me, to find how quickly such a singer, with a little talent and good will, could be freed of his senseless habits if I led him in all brevity to the essentials of his task. My compulsorily simple plan was to make him really and distinctly speak in singing, whilst I brought the lines of musical curvature (die Linien der Gesangsbewegung) to his consciousness by getting him to take in one breath, with perfectly even intonation, the calmer, lengthier periods on which he formerly had expended a number of gusty respirations; when this had been well done, I left it to his natural feeling to give the melodic lines their rightful motion, through accent, rise and fall, according to the verbal sense. Here I seemed to observe in the singer the salutary effect of the return of an overwrought emotion in its natural current, as if the reducing of its unnatural and headlong rush to a proper rate of motion had spontaneously restored him to a sense of well being; and a quite definite physiological result of this tranquilization appeared forthwith, namely, the vanishing of that peculiar cramp which dries our singers to the so-called head-note (Gaumenton, lit. 'palatal tone') that terror of our singing masters, which they attack in vain with every kind of mechanical weapon, although the enemy is but a simple bent to affectation, which takes the singer past resistance when once he thinks he has no longer to speak, but to 'sing,' which means in his belief that he must do it 'finely,' that is, make an exhibition of himself."

This poor musician, who is also responsible for *Tristan and Götterdämmerung*, strange as it may seem, said more

truth about the art of singing in the foregoing quotation than all the singing teachers all over the world have said or written since teaching exists. But alas, if Sir Conan Doyle would obligingly summon Wagner's spirit on his private spiritualistic wire and take his picture we would have occasion to see his disappointment on learning that the writer in question disdains to associate with him in matters of singing. The same would hold true for Victor Hugo, the Frenchman who dared to say: "Le mot, qu'on le sache, est un être vivant—le mot est le verbe et le verbe est Dieu." (The word, it must be known, is a living being—the word is the verb, and the verb is God.)

His compatriot, Lionel Dauriac, went much farther than merely to agree. He said: "If we deprive music of the meaning of the words for which it is composed it has nothing to say to the brain or to the heart. A fugue of Bach or a sonata of Beethoven, no matter how great it is, being dependent on a spiritual factor, without words, remains a form of art purely acoustic, made up of sounds. The composer of music without words is often worried about the title to be given to the composition, because that title must suggest a definite significance for the emotions the composer wishes to convey with his music." Read his *Psychologie du Musicien*. It will do you no harm.

Henry T. Finck, an American, who has been kind enough to read a great deal about my ideas without taking offense, and wrote about them most emphatically on different occasions, in a long article in the New York Evening Post, August 5, 1922, says, among other things:

All these revelations regarding Caruso, so suggestive and valuable to singers and teachers are more details used by Dr. Marafioti by way of illustrations and proofs of his new theory of vocal pedagogy which is that not the throat but the mouth is the physical center of the voice; that there is no fundamental difference between the speaking and the singing voice; that it is necessary to cultivate first the speaking voice as the essential basis for beautiful and correct singing, and that the basis for superior vocal art of the future must therefore be laid in elementary public schools. Music teachers should welcome this plan, which will make their work so much easier, with open arms.

Dr. Marafioti realizes that his theory that "singing must first be saying" is identical with Wagner's ideas, which he quotes on page 182, and concerning which he enthusiastically declares that they contain more truth and sound precepts about singing than the dozens of books he has read on voice culture. A remarkable confession for an Italian! Almost as remarkable as his assertion that Caruso "was the first in his class to abolish the conventional though beautiful style of singing of the bel canto school, refusing to bend towards the traditional temptation of making the words slaves to the tones." Is it a wonder Caruso predicted Dr. Marafioti's book would "cause a commotion?"

In a letter of Madame Calvé, dated January 12, 1922, the original of which, with others of Caruso, Victor Maurel, Galli-Curci and Ruffo, are shown in my recent publication, "Caruso's Method of Singing," she writes:

Dear Doctor:

I have just read your admirable book, in which you explain with clarity a perfect method in which voice culture must be based on new scientific principles adaptable to the exigencies of the music of today. This new method has become a necessity because of the evolution of the modern school, which demands above all lyrical declamation rather than the bel canto heretofore required.

Dear doctor, you who through your science have so marvelously known how to fathom the mystery of the voice, you are the one designated for entering into this reform, in which you should be encouraged and highly praised.

"The sound soars to the sky," the great Baudelaire said. Thanks to you it will raise us, I hope, to the spheres of eternal harmony—our aim for all.

Your sincere friend,

EMMA CALVÉ.

Discouraging as it looks, there are a few unknown people who agree with me. Apropos, read the article on Antonio Scotti, by Deems Taylor in the Sunday World of April 15.

In reference to the dozens of letters I have received from different countries praising and encouraging my attempt to promote a radical reform of voice culture based on my principles, I will not inform the writer unless he is interested enough to pay me a call and see them for himself.

I could stop here and let this controversy die a natural death, but there are a few quotations of my lecture so distorted that it is my duty to call the excited writer to a reconsideration. Every one knows that by taking parts of phrases from here and there, even the Bible can be incriminated. For instance, he quotes from my lecture the following: "In some cases several singers could at the same time, and to the same music, express their love and joy, as well as their jealousy, defiance or hate, without offending the common sense of our undiscriminating forefathers, just because the listeners were satisfied with beautiful melody. That was certainly the age of the decadence of singing music, and it was quite natural for singers to have followed that conception."

Then, triumphantly he refutes it: "O tempora! O mores! How we do live and learn, to be sure! Although the lecturer gives them credit for having 'common sense' what a lot of queer people our 'undiscriminating forefathers' must have been just because they were satisfied with beautiful melodies. And then he declares: 'That was certainly the age of the decadence of singing.' Shades of Patti, Gerster, Jenny Lind, Nilsson, Tamagno, Campanini, Mario, and a host of others we were always taught to believe were great singers! How terribly mistaken they all were, both the singers and the listeners, just because those artists used the bel canto in their singing and loved beautiful melodies and beautiful tones."

I am glad to see that the writer is so well versed in the classics, but does he realize that he is refuting an entirely distorted quotation? When I say, "that certainly was the age of the decadence of singing music, evidently every one can see that I am talking about the decadence of composition, not of singing. In the comment he is quoting the same sentence omitting the word *music*, and attributing to me the crime of saying "that certainly was the age of the decadence of singing!" Then he calls upon the shades of Patti, Lind, Tamagno, etc., to come back and defend their singing. Patti, Lind and Tamagno, don't disturb yourselves; it is a false alarm; another blunder.

Next the writer complains: "And isn't it a little strange that in the English opera company referred to by the lecturer, the one foreigner in the company was the only one whose English could be understood? It is very singular how much more some foreigners know about our language than we know ourselves. Verily, there are more things in heaven and earth, Horatio, than are dreamed of in thy philosophy."

Unfortunately, it is precisely so. Ask any critic of the years 1910 and 1911 when Mona, by Parker, was given at the Metropolitan. The foreign singer was Albert Reiss; the others, all Americans, need not be mentioned. Write to Grenville Vernon, who was at that time associated as a critic with the New York Tribune. He will inform you.



STEEB

With the Portland, Ore., Symphony Orchestra—March 29th 1923

MORNING OREGONIAN

Miss Steeb played the E Flat major Concerto No. 1 of Liszt. From the announcement of its first big broad subject, to the last crashing chords, the dynamic little pianist held the audience in the silence of delight. Olga Steeb is a pianist without any affectations. She compelled the maximum of music from the instrument with the minimum of apparent effort. The soloist was fully and splendidly alert to the opportunities and Liszt's delicate musical embroideries rippled under her fingers in threads of gold and silver tone. At the conclusion of the concerto she was applauded to the echo, being recalled many, many times.

DAILY JOURNAL

Miss Steeb played the difficult Liszt concerto, accompanied by the orchestra, with powerful effect. There is no indecision in her technique, no faltering of intention. She is in truth a dynamic pianist and one who rises triumphant over the mechanics of her art. The three piano solos which Miss Steeb offered were enthusiastically received.

TELEGRAM

The assisting artist was Olga Steeb, young American pianist, who has been heard here before, but never with orchestral accompaniment. Miss Steeb's rendition of the Liszt Concerto in E Flat major was brilliant in execution and was marked by beautiful clarity of musical thought rather than by forcefulness and power. Her technique is flawless, her trill is a marvel, and her light finger work is absolute perfection. In her group of solo numbers "The White Peacock" by Griffes stands out in one's memory as a thing of haunting beauty.

Olga Steeb will be available singly or on Transcontinental Tour with the Griffes Group, season 1923-24.

Exclusive Direction of

CATHARINE A. BAMMAN

53 West 39th Street, New York City

Mr. Henderson, of the Herald, in an article in last January's or February's Literary Digest, in referring to a foreign singer, said that when Bonci was singing in English you could not help understanding every word, even if you were outside of the house. What about that?

The writer of the "contrary view" is incensed and makes a patriotic appeal to all teachers because I, a foreigner, pointed out certain shortcomings in the English enunciation, especially the English spoken in America—shortcomings which, according to him, do not exist. These are just a few quotations of the vast literature on this subject by prominent laryngologists and voice experts which will prove my statement.

The most renowned English authority on voice, Dr. Mackenzie, in his "Hygiene of the Voice," among other things, says:

It is a common reproach to Englishmen when they attempt the pronunciation of a foreign tongue that they will not or cannot open their mouths but make a rumbling, gurgling sound in their throats, which is presently hissed or sputtered out through the set teeth, as if the speaker were afraid to open his mouth too wide for fear something should get into it. This may be a wise precaution in a climate like ours, and Milton apparently attributes our mumbling habit of speech to this cause when he says: "For we Englishmen farre northerly doe not open our smoothes in the cold air wide enough to grace a southern tongue, but are observed by all nations to speak exceedingly close and inward; so that to smatter Latin with an English mouth is as ill a hearing as law French." It has also been said to be due to our reserved and undemonstrative nature. . . . And it may be asked, is the climate of Scotland more genial or the character of its people more effusive than ours? Yet Scotchmen have the gift of articulate speech; and display considerable aptitude for acquiring the pronunciation of foreign languages, especially of those in which open vowels predominate.

Whatever be the cause of our peculiar manner of speaking, there can be no question as to the utter badness of it. Nor is there any reason why this national reproach should continue. This, as already said, must be taught, and, to be helpful, the teaching must be of the right kind.

John Hullah, professor of vocal music in Queen's College, gives the following version of this subject in general:

It is generally admitted that the Anglo-Saxon race, are less gifted vocally—have the vocal apparatus naturally in less perfection, and artificially in worse order—than any other variety of Indo-Europeans. As a rule, the English voice, if not always of inferior quality, is almost always, in intensity or capacity, inferior to (for instance) the Italian, the German, or the Welsh. The number of English speakers who can, without too evident effort and for any length of time, fill our largest interiors, or make themselves audible and intelligible at an open-air meeting, is as small as the number of English singers who can hold their own against a modern orchestra, or make their presence felt in every part of the Crystal Palace transept.

As a rule, our speech is wanting both in resonance and distinctness. We reduce to a minimum the sonority of our vowels, and omit or amalgamate with one another half of our consonants. . . . Certain it is, that from the most sonorous of these—the Italian—it is possible to compress into an intelligible sentence many very uncouth vocables, especially when he who uses them knows the value of "harsh din" as a set-off to euphony.

It is not the vocal organs that are at fault in most cases, but the method of using them.

Dr. P. Fridenberg, an American, in a booklet entitled Every-day Causes of Voice Deterioration, states the following:

The commoner causes of voice defect and voice deterioration in the average healthy individual may be arranged in three classes, climatic culture and voice care in our schools. . . . In our larger cities it is conditions, improper use of the voice, the lack of attention to voice impossible to keep up a conversation out-doors without unduly raising

the voice, and on most car lines it is necessary to shout in order to be heard.

Women are the worst offenders, as they will continue to carry on a conversation at the top of their voices, while most men will, literally, shut up until there is a possibility of being heard without tearing their throats out. American women have been said to converse "like shrieking canaries," and this is one of the causes. Another is to be found in the lack of attention to voice and speech in the home and in the school. In our mixed population, each element contributes some peculiarity or irregularity not only of accent and pronunciation, but of modulation, intonation, and timbre as well. Each has some typical defect, and some have a large number. Instead of being corrected at school, the teachers themselves, sprung from the ranks of the immigrant, are like the blind leading the blind. Any one who has listened to the exercises of one of our New York public schools will remember the common, slovenly, and unmusical speech of the average public school teacher. . . . The great United States language, and especially the variants heard in our large cities, is a marked exception to the rule of clear and agreeable speech. It is true that "elocution" is taught in our schools, and that there are daily recitation exercises, but little if any heed is given to inculcating the production of beautiful tone, and the precept is nullified by bad example and evil communications which corrupt good speech no less than good manners. The schoolboy imitates the tough and vulgar accents of the street gamin, the college "man" takes as a pattern the variety actor, the professional athlete and the "sport" in diction, as well as in intonation. The home is a correcting influence only in those communities in which there is homogeneity of race, or in the mansions of the wealthy where English governesses and maids are employed and the children have a chance to forget the "American" language.

Garrett P. Serviss, in an editorial on Voice Development, July 13, 1922, writes:

Nothing could be more disastrous than would be any serious tendency to deterioration of the human speaking voice. It would be the abandonment of what has been, perhaps the most notable conquest made in the evolution of physical humanity; that namely of the sound waves as a means and medium of communication between minds. One cannot listen to the miscellaneous conversation carried on in any considerable assemblage without being struck, often very painfully, by the crudity of the voices. Only a few words are needed to reveal the fact that the great majority of the voices have had no training whatever, the result being that the speakers handle their words as a man handles a tool he has never learned to use. Far more attention should be given both in schools and in homes to the teaching by instruction and example of the value of a developed speaking voice and of the simple training by which it may be acquired.

Will this appeal reach the consciousness of the author of the "contrary view," according to whom, in America, even when it is raining, it is a glorious day?

The author of the "contrary view" tells us, too, that standardized principles for singing exist, that he and other competent teachers like him teach them within the walls of their sanctuaries—their studios. Will he please tell us where he discovered them? In the recent campaign for licensing singing teachers in New York, the promoters felt greatly handicapped because of the universal objection that since there were no standardized principles for singing, teachers could not be subjected to an examination. I am afraid Mr. Fabian does not keep in touch with happenings in this world—the musical world—else how could he have refrained so unpatriotically from flying here to the rescue with those "walls of the sanctuary" and those "standardized principles?"

Mr. Fabian gets very excited because I, a foreigner, express my ideas on vocal problems concerning Americans. In Italy, American soldiers introduced baseball in spite of the fact that many did not like it. American business men started many commercial enterprises introducing American systems. In Palermo, a port is being constructed by Americans; in Milan, the first skyscraper was completed about

a month ago. No Italian dreamed of complaining that these exploitations were American; in Italy that would be too ridiculous, and I think it is in America, too.

We are all human beings living in this world with the mission of contributing our share toward the promotion of progress and civilization. This contribution must be welcomed, no matter whence it comes. The rest is only petty excitement, and I prefer not to discuss it.

But I promise you that I shall not soon forget the tragicomic end of your article. It is too good to be forgotten, especially that part where you say: "Nevertheless, with my trusty sword will I defend thee (bel canto) and none shall harm thee unless they pass first over my dead body."

[Is it not rather amusing to find an American defending the bel canto against the attacks of an Italian?—Editor.]

Bruce Campbell in Recital

Bruce Campbell, tenor soloist of the Fifth Presbyterian Church, Newark (Rodney Taylor, organist and choirmaster), gave his annual spring song recital April 18 in Wallace Hall, Newark, before a large gathering of music lovers who warmly applauded this young tenor; his every appearance shows rapid strides in the singer's art and endears him to his public. Bruce Campbell, an artist-pupil of Joseph Regnea, combines with his lovely voice a talent for interpretation and characterization, which enables him to hold the interest of the public throughout a long program. His singing of songs has long been a fine feature of his work, but on April 18 he fairly took his audience by storm by his splendid delivery of O Paradiso (L'Africaine). Bel canto and fluency of voice are demanded in this, and the young tenor met the demands in a way as to suggest reserve powers which would meet still greater demands. Lovely free tone and exquisite phrasing brought him a big ovation, to which he responded with a masterly rendition of the famous Rigoletto aria. The musical public of New Jersey, Mr. Campbell's friends, and most of all his eminent instructor, have cause for satisfaction and rejoicing in the accomplishments of this sterling young artist.

The program contained songs and arias by Donaudy, Legrenzi, Fourdrain, Horseman, Pedrell-Schindler, Meyerbeer, Miller, Griffes, Leoncavallo, Campbell-Tipton, Rachmaninoff, Fox and Branscombe.

Washington Hears Andrews' Fantasy

A fantasy called the Voice of the Wildflowers, written by Marietta Minnigerode Andrews, president of The Association of Theater Arts, was presented at a recent meeting of the Garden Club of America, held in the Interior Department Auditorium, Washington, D. C. This appeal for the preservation of wild flowers was directed by Bess Davis Schreiner and was marked by beautiful costumes and dancing and excellent music. Caroline McKinley directed the dancing and Paul Bleyden the music. Estelle Wentworth was the soloist and offered as a closing feature a lullaby composed by herself. The orchestra was composed of Helen Gerrer, violinist; Walter Nash, cellist, and Gertrude McRae Nash, director.

HAROLD HURLBUT

Master Classes for Singers and Teachers

THIRD TRANSCONTINENTAL TOUR

From the Atlantic to the Pacific

NEW YORK—LOS ANGELES—SAN FRANCISCO—SPOKANE

SEATTLE—LEWISTON, IDAHO

Carrying the message of the GRAND MAITRE

JEAN DE RESZKE

Master-Singer, Teacher and Psychologist

whose technique is being presented to the world as never before.

Mr. Hurlbut recently returned from a successful tour of Italy and France. He holds the confidence of not only Mons. de Reszke, but of other singers whose art has never been equalled.

My dear friend:—

I constantly follow, with interest, your *conférences* (master-classes). I am happy in your success and expect you to develop brilliant pupils.

Your devoted master,

(Signed) JEAN DE RESZKE.

The Unrivalled

CAMPANARI writes:

"I consider Harold Hurlbut one of the great voice specialists of the day. I say this, although we may differ on some points. He is a man of the highest culture (holding a university degree), is a real singer and a man of ideals. New York, April 23, 1923. (Signed) G. CAMPANARI.

The Great French Tenor

CLEMENT writes:

"I find in Harold Hurlbut's work the marvellous technique of his great master, Jean de Reszke.

(Signed) EDMOND CLEMENT.

New York, October 30, 1921.



HAROLD HURLBUT

"ENGLISH IS JUST AS GOOD AS ANY LANGUAGE TO SING," INSISTS MARIO CHAMLEE

"Only People Are Awfully Foolish About Expecting Every Word of an Opera in English to Be Understood Just as Though You Were Making a Speech," the American Tenor Explains in Interesting Interview—To Include New American Songs on Next Season's Programs—His Unusual Climb from Riding the Brake Beam of a Railroad Train to Leading Roles at the Metropolitan—Narrowly Escaped Death Many Times During the War—To Fill Guest Appearances in Europe This Summer

Mario Chamlee was in to see us the other day. A fine looking chap is Mario Chamlee, whose military experience shows in his carriage and bearing. And a very ordinary person you would judge him to be from his manner. He has none of the affectation and strut that operatic tenors are supposed to develop when they "make" the Metropolitan (though as a matter of fact they do not. Some misguided press agent put over that story perhaps one day when hard up for material, and it has never died.)

One of the most noticeable, perhaps one should say curious, things about Mr. Chamlee's appearance is the fact that he looks like an Italian. I have noticed this many times, and finally my curiosity got the better of my discretion and I asked him if he was Italian or of Italian descent.

"No," he said, "I'm not, though I must look like one, for I have been asked that question many a time."

"What are you, then?" I asked, "Irish? Isn't Chamlee an Irish name?"

"No," he answered again, "it isn't. It's English. Perhaps originally French. The nearest to it among the common names over there is Chumley—or Cholmondely—in England, and Chambley in France. Anyhow, my family came to America from England."

"Did anybody ever tell you you looked like Caruso?" I asked, seeing that Mr. Chamlee took no offense at personal questions.

"Sure!" said he. "There's nothing new about that. Especially my pictures look something like him. But that doesn't make me sing like him, worse luck!"

"However," I said, "you're on your way. You've been

quick about it, too. I remember you when you started out. I used to live in California, you know. I knew your teacher, Alberti, well."

At this his face lit up and grinned with pleasure. "You know Alberti? Why, yes, I remember seeing you at his studio."

"He's a fine teacher," I said.

"He certainly is!" agreed Chamlee with warm enthusiasm. "A fine teacher and a fine man. A good friend. I was lucky to get him. He landed out there in California years ago with some opera company, and it looked so much like



MARIO CHAMLEE

his beloved Italy that he quit the company and settled down and has been there ever since. He taught me all I know."

"Let's see," I said, thinking back. "You started in vaudeville, the Orpheum Circuit, didn't you?"

"Well, that was the first real start I got. But I did have a try at opera before that—several operas. First I was with the old Lombardi Company. Do you remember it?"

"Sure," I said.

"Well, you know what it was, then. They took me on and took me as far as Santa Barbara. And then the manager came around and said they had so many tenors they would have to let me go. He gave me my week's salary, sixty dollars, and out I went. I should have gone straight back home. But I was ashamed to show myself. I thought people would say I had fallen down and hadn't made good. So I hung around Santa Barbara, trying to get a job to keep me there, until my sixty dollars was all spent. And then I hopped a rattle and rode the brake beams down to Los Angeles. Landed there looking like a tramp, and when I showed up at Alberti's studio he nearly had a fit, he was so surprised. He thought I was somewhere upstate singing my head off for sixty a week."

"Well, the Lombardi Company busted up. Several of the people settled down in Los Angeles. Constantino was one of them, and he stayed there until he died, almost. He died somewhere down in Mexico. Lebegott was another. He was one of the conductors and started a choral society in Los Angeles."

"Then Behymer and Berry started the La Scala Company. They bought out the Lombardi scenery and costumes, props and all, I believe. By the way, speaking of Constantino, did you know he had a son living here in New York? I went into a shop here one day to get something and got talking to him and he told me who he was."

"The La Scala Company was pretty good in its way, and I got some routine with it. Then Meyerfeld of the Orpheum Circuit heard me sing and offered me a chance in vaudeville."

"But you were not Chamlee then," I said. "You went under another name? Rudolf or something," I said, searching my memories.

"Yes," he answered. "Do you remember that? Mario Rodolfi I called myself. My real name is Chamlee, and when I graduated from the big time I took it on again."

"And what next?" I asked.

"Well, the Metropolitan, Scotti, Ravinia. You know about all that, and there is no news in any of it. This summer I am going to Europe for guest performances."

"Europe? Is this your first trip over?"

"Not my first. But you might say the first professional trip. The last time I was in uniform. Didn't see anything. This time I am going to loaf around most of the time and rest, and see Europe and enjoy life. I want to go back to the places I was in during the war, too."

"How soon do you leave?"

"Sail May 19 on the Olympic. I've got a letter of introduction from General Pershing to the American Ambassador in London."

"General Pershing? My! You must stand well with the military authorities."

"It's a funny thing about that. I guess I had a rather exceptional experience. We were up near the front and just about getting ready to move into the front line trenches. I was doing my habitual stunt of singing for the bunch. It seems our general was planning out his campaign so near by that he could hear me singing. He sent his orderly to find out who it was, and I heard afterwards that he stopped his work and listened until the concert was over. Then he sent for me. I thought I was in for a calling down for disturbing him. But instead of that he gave me orders to go back. I said I couldn't go back, I was with my company and had to go ahead with them. But he said I was to go back. That was orders. He said he'd fix it. That I would do more to win the war keeping up the morale of the boys than by being just one man in a million to face German guns and get stuck up with trench mud. So back I went."

"Another time I was singing when a bomb came sailing by. We thought we were out of range, but this one pretty near got us. You could hear it, off in the distance first, and then getting louder and louder. Sounds just like somebody tearing a thick bunch of paper or heavy cloth."

"Well, the bunch I was singing to did just what they had orders to do when they heard a bomb—get down on the ground. They got down all right. Vanished under the seats. In a second there wasn't a man in sight. But there I was up on the platform, with no place to go. I didn't know what to do, and there wasn't any time to think about it. So I dove for the orchestra pit, and landed in the bass drum."

"What happened to the bomb?"

"The bomb passed right over us and landed about fifty yards the other side. Some of the men got hurt by flying bits of it. Another time we were giving a show in a big enclosure with no roof, and lit up as bright as day, when a German bombing plane came over and began popping away at us with a machine gun. They must have had bad aim or something, for they didn't do any damage."

"You remember David Hochstein, the violinist? He took part in some of the entertainments. They wanted him to stick to that kind of work, but he wouldn't do it. He went to the front and was killed, you know."

"Speaking of something else," I said, "while you're here I would like to get your ideas about singing English. That is the problem of the day, and your opinion on the subject would be valuable. What do you think of English as a singing language?"

"Fine!" said Mr. Chamlee. "Just as good as any language to sing. Only people are awfully foolish about expecting every word of an opera in English to be understood, just as though you were making a speech. That is not true of any language. The reason foreigners understand operas in their own languages is because they have heard them so often that they pretty nearly know them by heart. They wouldn't understand strange words any better than we understand strange words. That is especially true of the Italians, who hear the same old things sung over and over again, so that of course they know the text. Their objection to bad pronunciation of the words is not because they cannot understand them, but simply because it sounds foolish to hear anybody pronounce wrong, or speak with an accent."

"The trouble with many Americans when it comes to singing English is that they think they know it. They laugh at having to learn to sing their native tongue. The consequence is that they sing Italian or French or German better than they do English."

"Do you use English songs in your concerts?"

"Always, and when I get back from Europe I will have some new ones. I am to give guest performances at Prague and Vienna, where I will probably sing Tosca and La Boheme, and then I begin my concert tour here in September. There will be one entire group of American songs, among them Vignettes of Italy by Wintter Watts. They are splendid songs, and, just think, he wrote them on his way from New Orleans to New York on a cattle boat! How could he ever get such ideas under such conditions? He must be a genius or it would be impossible. Genius has a way of overcoming all obstacles."

I had to agree with that. Certainly Mr. Chamlee has succeeded in overcoming all obstacles—from riding a brake-beam to leading roles at the Metropolitan is quite a climb. F. P.

P. S.—Since writing the above the following reaches us from Galli-Curci via Glenn Dillard Gunn in the Chicago Herald and Examiner: "Mario Chamlee, among the young American artists, is in the very front rank and has one of the most beautiful voices ever possessed by a tenor. There is no one with whom I would rather sing than Mr. Chamlee, because he never tries to drown my voice out, but thinks of the whole effect of the music instead of his part alone. Every young singer ought to listen to an artist such as that."

Rose Mendell and Pupils in Recital

Rose Mendell and her pupils appeared in a dance recital at the Selwyn Theater, Sunday evening, April 22, delighting, in their varied program, a capacity audience. There were groups of children ranging in ages from three or over to young ladies of twenty or so. There were numbers that told stories, flowers, butterflies, interpretations of the seasons, an Egyptian ballet, national dances, and many others. A dainty ballet ensemble was very pretty. One number that especially pleased the audience was given by eight tiny tots as pussy-cats. The minuet was graceful, but lost some of the spirit in the desire of the children participating to "show off." Rose Lesser, Celia Pekeler, Cornelia Newton and Dolly Greene, were solo dancers who won much applause. Rose Mendell danced several solo numbers also, and her audience was very enthusiastic. In all, there were attractive and unique costumes and graceful dancing with some good technic. Gertrude Blecher played a piano solo besides playing for the dances in creditable manner.

Dunning Teacher Presents Pupils

Ida Gardner, a teacher of the Dunning System of Improved Music, presented twenty of her piano pupils in a recital at the Public Library, Tulsa, Okla., on April 30. She will hold a normal class in the Dunning System beginning June 4.

Marysville to Hear Elly Ney

Elly Ney has been engaged to play in recital in Marysville, Mo., on May 8.

RENÉ LUND

BARITONE

Scores Success in Recital in The Playhouse,
Chicago, Ill., April 15, 1923



By KARLETON HACKETT,
Chicago Evening Post

Mr. Lund sang yesterday with fine appreciation of the music and a voice responsive to his will. There was a gratifying heartiness in his interpretations. He made you feel that he had thought sincerely about what he was to sing and meant it every word. He told the story with sympathy and with an enunciation which made the words understandable.

By EDWARD MOORE,
Chicago Tribune

Another baritone, René Lund, Chicagoan, appeared at the same hour at the Playhouse, and showed a notable improvement in the singer's love over any of his past performances. His voice has been well developed in clarity, quality, and power, and his enunciation of French in a group of songs by Vidal, Faure, and Fourdrain, and of English in another group by John Alden Carpenter was excellent. The program showed talent and studious attention.

By GLENN DILLARD GUNN,
Chicago Herald-Examiner

Another singer who appreciates worthy American songs is René Lund, baritone, whose recital took place in the Playhouse. He chose wisely from the works of John Alden Carpenter, Tom Dobson, Carl Busch and Easthope Martin, and he presented the ten songs with splendid appreciation of their content, whether poetic, fantastic, humorous or sentimental.

By MAURICE ROSENFELD,
Chicago Daily News

At the Playhouse, René Lund, baritone, confined his program of songs to selections from American and French sources, and showed musical gifts of exceptional quality, especially in four French songs by Faure, Vidal and Fourdrain. A voice which has been admirably cultivated as to its production, of fine texture, of warmth and sonority, a clear enunciation of the texts and a happy talent for the projection of the moods of these songs, made them interesting to the assembled listeners.

He began his recital with "Four Persian Lyrics," by Harling, and other selections on the program were by Carpenter and by Dobson, Busch and Martin.

By HERMAN DEVRIES,
Chicago Evening American

René Lund, a young baritone, was heard in the Playhouse under the management of Maude N. Rea, in four French songs, Faure's "Nell," Vidal's exquisite "Ariette," Fourdrain's "Le Semeur" and the popular "Carnaval."

Mr. Lund's voice has gained considerably in warmth and color in the last year; he handles it with understanding, and in mezzo-voice especially is most successful.

Mr. Lund is a modest, hard-working young singer who deserves his success of yesterday.

AVAILABLE FOR RECITALS AND CONCERTS
Season 1923-1924

Management: MAUDE N. REA, 243 So. Wabash Ave., Chicago



BOGUMIL SYKORA

"A GREAT CELLIST."

—Ernest E. Colvin, in *St. Louis Star*, November 17, 1922.

From the Editor of Tokio Nichi Nichi Shimbun:

Your visit to Japan was an epoch-making in our musical acquirement; so it is quite natural that your name is eternally remembered by us.

(Signed) M. Kurose.

Bogumil Sykora proved himself to be one of the great masters of his art. Sykora's distinguishing trait as a cellist is the facility with which he works out passages of extreme delicacy. His playing was so delicate and so refined, and yet of such amazing complexity of pattern, as to suggest a web of silken threads. His playing, while as prodigious in its technic as any this reviewer has ever heard, also was emotional.—*Ernest E. Colvin, in St. Louis Star*, Nov. 17, 1922.

Wonder cellist he proved to be. Cellists may come and go, but such a virtuoso appears only once in a generation. He woos his noble cello, hypnotizes it, performs magical tricks upon it, and seems to forget audience, self and environment and pours forth his soul in a most astounding burst of melody. Sykora hesitates at nothing which would be within the range of human possibility.—*Streator Daily Free Press*, Jan. 26, 1923.

Bogumil Sykora proved himself to be one of the greatest masters of the cello.—*The Birmingham News*, Nov. 21, 1922.

Mr. Sykora made a brilliant impression in Indianapolis.—*Indianapolis Star*, Jan. 29, 1923.

An artist of the highest rank, his superb mastery of the instrument, beautiful tone and nobility of conception are rarely equalled.—*Lincoln State Journal*, Nov. 6, 1922.

Sykora, considered by many the greatest living cellist in the world, displayed technic and beauty of interpretation that was a marvel to all. He plays with a strength that is amazing, but the delicate qualities of the numbers are never lost.—*Quincy Journal*, Oct. 14, 1922.

If Godowsky is the Richard Strauss of the piano, Bogumil Sykora is the Godowsky of the cello. The technical audacity and brilliancy of the playing of this cello virtuoso border upon the miraculous. He is not afraid, as most cellists seem to be, of the compositions of Piatti, the Paganini of the cello, whose D Minor concerto was on his program yesterday. But it was in his own variations that Mr. Sykora achieved the impossible, playing runs in double stops at top speed which would tax the skill of a violinist, and doing other tricks in harmonics, simultaneous arco and

pizzicato of which ordinary players would no more dare to try than they would attempt to climb the Woolworth building on the outside. His intonation was pure and always his tone was rich and bowing expressive. He is a virtuoso of the first rank.—*New York Evening Post*.

The young cello virtuoso created a sensation. It is not exaggeration to call him a kind of wonder cellist. Especially in view of his almost unbelievable technic; his command of this difficult instrument causes astonishment as well as wonder. The artist handles the cello almost like a violin. His tone, which is big and voluminous, is particularly responsive. Added to this the marvelous assurance, the coloring, and the fine temperament of the artist, makes one at once see just why the name "Mischa Elman of the Cello," which an enthusiastic artist called him, is a characteristic comparison.

Regarding Sykora's technic, one could keep on writing forever. The oldest critics and musicians agreed that his assurance and brilliancy, even in the most difficult passages, were of an order singularly his own.—*New York Staats Zeitung*.

Bogumil Sykora, who gave his recital yesterday afternoon, displayed a technical brilliance more like that of a violin star, a quality more and more sought by cellists today and one that aroused his audience to quick enthusiasm. . . A cellist of unusual attainments.—*The New York Times*.

Bogumil Sykora is a cello master, tonal painter and great technician. It is nothing short of uncanny the way he fingers and bows. He is a phenomenal genius, one of the world's greatest cellists.—*Charles D. Isaacson in the New York Globe*.

Mr. Sykora displayed a rich tone, brilliant technic and depth of style. He is an artist of unusual gifts.—*New York Sun*.

A new cellist made his American debut yesterday in Carnegie Hall and succeeded in adding one more name to the list of real musical artists now sojourning on our shores. The new name is Bogumil Sykora. He is a real master of his instrument, possessing a technic at once firm and elactical and a soul of great richness which he controlled with great delicacy.—*New York Tribune*.

Exclusive Management:

HARRY and ARTHUR CULBERTSON

Aeolian Hall, New York

4832 Dorchester Avenue, Chicago

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the
MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT, President
WILLIAM GEPPERT, Vice-President
ALVIN L. SCHMOEGER, Sec. and Treas.
437 Fifth Avenue, S. E. Corner 39th Street, New York
Telephone to all Departments: 4395, 4393, 4394, Murray Hill
Cable address: Muscourier, New York

Member of Merchants' Association of New York, National Publishers' Association,
The Fifth Avenue Association of New York, Music Industries Chamber of
Commerce, The New York Rotary Club, Honorary Member American Opticians

ALVIN L. SCHMOEGER, General Manager

LEONARD LIEBLING, Editor-in-Chief

H. J. OROOD, Associate Editors

WILLIAM GEPPERT, Associate Editors

FRANK PATTERSON, Associate Editors

CLARENCE LUCAS, Associate Editors

BENJ. DEWEES, General Representatives

J. ALBERT BIKER, General Representatives

CHICAGO HEADQUARTERS—JANETTE COX, 839 to 839 Orchestra Building,
Chicago. Telephone, Harrison 6116.

BOSTON AND NEW ENGLAND—51 Symphony Chambers, 246 Huntington
Ave., Boston. Telephone, Back Bay 5584.

LONDON, ENGL.—CRAIG BARNCHINGER (in charge), Selous House, 85 Queen
Victoria Street, London, E.C. Telephone 444 City. Cable address Muscourier, London.

BERLIN, GERMANY—CRAIG BARNCHINGER, Kottbusstrasse, 8, Berlin W. 9.
Telephone Nollendorf 4398. Cable address Muscourier, Berlin.

PARIS, FRANCE—Léonie Taylor, 40 Rue Spontini.
For the names and addresses of other offices, correspondents and representatives
apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign,
Six Dollars and Twenty-five cents. Single Copies, Fifteen Cents at News-
stands. Back Numbers, Twenty-five Cents. American News Company, New
York, General Distributing Agents. Western News Company, Chicago, Western
Distributing Agents. New England News Co., Eastern Distributing Agents.
Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide,
Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd.,
Wellington. European Agents, The International News Company, Ltd., Bream's
Building, London, E. C. 4, England.

THE MUSICAL COURIER is for sale at the principal newsstands and music
stores in the United States and in the leading music houses, hotels and
kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the
Advertising Department before four o'clock on the Friday previous to the date of
publication.

Entered as Second Class Matter, January 8, 1922, at the Post Office at New
York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Company
Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, MAY 3, 1923 No. 2247

How can a press agent fail at his job? He always registers success.

The non-stop record interests dancers; but violinists are more concerned to win the double-stop championship.

According to a certain cynical singing teacher, vocal cords "are what I would like to hang some of my pupils with."

Many American cities hold what they call a Courtesy Week. Yes, it is supposed to include rival singers, teachers, and instrumentalists.

Some prima donnas are too frugal to employ a maid and have to get along with a mother, sister, or daughter on whom to vent their whims.

Maybe if speculators obtained a "corner" in American compositions, as some of them do in sugar and grain, American composers could make some real money.

Baseball and grand opera at last threaten to become affiliated if the plans are carried out to give open air performances of lyric drama at the Yankee Stadium here this summer.

There are two kinds of people in the world—those who like Bach and those who like Irving Berlin; and on the whole the Berliners think more kindly of the Bachites than the Bachites do of the Berliners.

The MUSICAL COURIER doubts whether Jenny Lind ever looked prettier or sang better than did Frieda Hempel at her Jenny Lind recital in her Hippodrome recital on April 22. The enthusiasm of the vast audience left no doubt that it agreed with the MUSICAL COURIER.

Considering the sums earned by artists like Galli-Curci, Paderewski, Kreisler, McCormack, Heifetz, Farrar, and others, it is interesting to learn that Dr. Struve, noted astronomer, was awarded a gift of 3,000 Marks (fifteen cents) not long ago by the German Government for his discoveries about the planet Saturn at the Babelsberg University.

In a recent speech about art and the role it should play in the lives of Americans, Channing Pollock, the playwright, said: "The difference between a Beethoven symphony and a beefsteak is that the more you eat of the beefsteak the less you want and the more you have of the Beethoven symphony the more you want. Furthermore, the more you eat of the

beefsteak the less there is left, while the more you partake of the Beethoven symphony the more you find there is for you. It's merely another demonstration of the parable of the loaves and the fishes."

The Cologne Gazette declares that MacDowell's music was influenced by Grieg, Liszt, Raff, and Schumann. Now we know that MacDowell's music must be good.

A Times article of recent date says that the students of Princeton University prefer good music to jazz. What the Times means is that some of the students prefer it. And the Times also means that the same thing is true of Yale, Harvard, Cornell, Pennsylvania, and all the other colleges and universities.

There are not many silver jubilees celebrated in music, but on May 7, the Chicago Apollo Club is to give a large reception and banquet at the Auditorium Hotel in honor of the completion by its conductor, Harrison M. Wild, of his twenty-fifth season at the head of the organization. Mr. Wild's work has made it one of the leading choral societies of America. Congratulations are due both to Mr. Wild and the club on their long mutual association.

There are two decidedly opposing groups of young composers in Europe at present, of a romantic and a realistic, or humorous, turn of mind respectively. Their influences are widely separated and one cannot see how a war between them can eventually be avoided. When it breaks out, no doubt one of their number will write a new musical manifesto, a modern Davidsbündler, and we recommend as title for the finale: Marche des Jazzbags contre les Scriabinieri.

Maybe many Americans do not know it, but the Summer opera seasons which an ever increasing number of our cities give each year, are the forerunners of permanent municipal opera companies in those and other communities. Once the general public has formed a real taste for the lyric drama, for the music itself, the rest will follow quickly. And that is the only basis on which grand opera can flourish successfully in this country without private guarantee funds.

According to the Sun, Irving Berlin characterizes some of his music as being "a musical pandemonium, accomplished by the musical construction of harmonic discords used in an ascending progression." "The definition," adds the Sun, "is a song in itself." Applied to for enlightenment per telephone, the Berlin office explained that this definition refers only to certain phrases in Pack Up Your Sins, from the Music Box Review. It sounds good, whatever it means, but it does not sound as good as Irving's music. Pandemonium though it may be, we like it.

Carl Engel, chief of the Music Division of the Library of Congress, writes as follows to the MUSICAL COURIER: "It would be rendering a great service to Dr. Hans Schoor, Queeralles 23, Klotzsche-Dresden, Germany, if you should mention in the columns of your paper that, being now engaged in writing a biography of Antonin Dvorak, Dr. Schoor would welcome and gratefully acknowledge any communications from persons who knew the Bohemian composer during his sojourn in America, or any copies of Dvorak letters which have biographical interest."

Comment from the office of one of our symphony orchestras: "The music which meets with the most popular acclaim is Russian, particularly Tchaikowsky. The music which had the least success was American. More than three times as many people bought tickets for the All-Tchaikowsky program as the All-American program. The unanimity with which Americans agree that American music ought to be encouraged is only exceeded by the unanimity with which they agree to let 'the other fellow' support it." 'Nuff said!

As announced in another column, Ashley Pettis, pianist, is preparing an all-American program which he will use at all of his recitals next season, beginning in California in October. This is the right kind of Americanism. Mr. Pettis begins with MacDowell, as the greatest of American composers, and includes in his program a number of works still in manuscript, the composers of which are comparatively unknown. If a few other artists will follow the example of Mr. Pettis, the justified howl of the neglected Americans will cease to be heard in the land.

BROADCASTING ROYALTIES

A society to be known as the National Association of Broadcasters has been organized in Chicago to oppose the American Society of Composers, Authors and Publishers in their determined stand to protect their rights to copyrighted music. The question of performing rights, personal or mechanical, which was fought out some years ago, has, it seems, again to be fought out.

No one can foresee the end of this struggle, but at least one may be permitted to philosophize on the rights and wrongs of the problem. How much right has a man to control the child of his brain? It is a most interesting question. Theoretically speaking, one would think that he should possess absolute control, and that he could sell that control to whoever he pleased on whatever terms he pleased.

But, for some reason not easy to understand, that has never been the view of law makers. A man may own a block of land, and may let it lie idle forever if he likes, provided he pays his taxes on it. If anyone wishes to use it for any purpose, the owner can charge whatever he likes for that privilege, or can refuse to allow it to be used at all. But if a man writes a melody, even if it is one of the immortal melodies that are invented but once or twice in a generation, his only means of actually protecting it is to keep it in manuscript and never let it be heard. He can publish it if he will, and put a performing rate upon it, but that does not, apparently, prevent it being broadcasted, nor does it prevent it being reproduced on mechanical players of all sorts. Even the grind organs that wander about our streets present the latest melodies for the delectation of their customers.

A law satisfactory to all parties has been made on a fixed royalty basis to cover this mechanical reproduction, yet it would seem that even that is merely a makeshift. The right of the composer to protect his property and to sell it to the highest bidder has been lost sight of, and it is probable that the singer of songs often gets more out of them than their maker, simply because the singer can refuse to sing unless he gets his price, while the composer has no such right of refusal. However, that has now become merely a theoretical question of right. Expediency has proved that the present arrangement is satisfactory, and it has proved highly profitable.

Radio broadcasting has, however, thrown a wrench into the wheels of this well oiled machinery. People who can get all the latest popular hits through the air without cost are naturally wondering why they should spend good money on records and player-rolls. Sooner or later this is bound to cut down on the business done by mechanical reproducers, and will result in a cut of the royalties paid to the composers and publishers. It will also cut down the royalties paid to the artists who sing or play for the reproducing machines, in view of which fact it is certainly strange to find them all so willing to give their services to radio broadcasting stations free of charge.

Developments have been so rapid that there has been no time for adjustment, but adjustment is sure to come. There will undoubtedly be performing rights for radio, and they will have to be proportioned to the number of people who listen in. And the time will come, too, when artists who are under contract to make records for certain reproducing companies will not be permitted to broadcast their interpretations. Perhaps also the time will come when artists will demand adequate recompense for their radio services (though if they do it will be the first time in the history of the world that artists have got together and agreed on concerted action!)

As for the advertising value of radio (which the radio people claim is worth more than the royalties would amount to) the fallacy of that argument lies in the fact that the radio broadcasters advertise (?) the things that need no advertising. In other words, they use the best sellers, plugs that have been put over at great expense by the publishers, arias from the Puccini operas, whole opera or concert performances sent out direct from the auditorium. These abuses should be stopped, and it would seem to be up to the artists, and the opera and concert managers, to join forces with the Society of Authors, Composers and Publishers to put this whole new industry on a business basis.

VARIATIONETTES

By the Editor-in-Chief

Alberto Jonas, famous piano pedagogue, graduates from whose classes are scattered over every quarter of the globe, gives us the valued privilege to quote from a fascinating letter written to him by Frances B. Clapp, his former pupil, and now the best known piano instructor in Japan:

Kyoto, Japan, February 23, 1923.

Dear Mr. Jonas,

I have enjoyed immensely receiving the volumes of your Master School, and though I have not yet studied out all the chapters, I have found several, the one on accuracy and skips for instance, immensely helpful. The books are beautifully gotten up, with the splendid printing, the plates and the lovely paper. I certainly wish to congratulate you on the thoroughness with which you have met the needs of all sorts of minds and hands!

I am happy to report that I have some most excellent Japanese pupils of whose work I am justly proud. Several Beethoven sonatas, the Brahms F minor sonata, the Grieg concerto, all have been played very well this fall.

The chorus and glee club work is growing all the time. One of the most interesting things this spring is a chorus of about a hundred and fifty or two hundred mixed voices composed of the choirs of the cities of Kyoto, Osaka, and Kobe. They have asked me to conduct, and I hear the groups in each city alternately, then at the end they will sing together. We are starting out quite simply, but they are doing well, and I think will have a good program. I am specially pleased as the whole plan was made by the Japanese, who take the responsibility of arranging the rehearsals, providing the music I select, and putting the thing through. It keeps me busy, as the only day I can get away from Kyoto is Saturday, and the next Saturday for instance I have to be in Kobe (two hours distant) in the morning, have a rehearsal, and return at night for the choir work in Kyoto on Sunday! If I find any program of recitals during the past year I will enclose them, though some are in Japanese entirely, and I may have none on hand.

Leopold Godowsky played in Japan in the autumn, and we enjoyed him so very much, though I heard him in Osaka on a good piano, which was not the case here. Our little grand is new, but the climate works havoc with a piano, especially in an unheated Japanese school building, and the tuner we got in the morning made a bad matter worse, so that poor Mr. Godowsky was righteously indignant. However, his audience of about twelve hundred was charmed, and the following day one of the English teachers gave out the subject for an impromptu theme, getting some very lovely and some very amusing replies. One girl wrote: "His fingers was gliding on the keys with beautiful melody and I felt its sounds was rolling down many little colored balls from heaven. We was very happy to hear such a great music in our school. I thank God for such charity." Another wrote: "Yesterday we had a great concert of the piano of Mr. Leopold Godowsky. So I was very happy. We hear his performance with the solemn manner. Every sound of his piano attracted me and melted my stubborn heart. His hands was spattered on the piano. I was surprised by his gifted look." One of my good pupils wrote quite fully, but I quote only a few lines: "His touch and playing out melodies are very wonderful. He has exquisite touch and plays beautiful tone. His fingers are not very long but his octaves are so lovely. He plays out every little melody beautifully. His pedaling is wonderful. Among the pieces he played the other day I love the Spinning Song, by Mendelssohn, Chopin's Nocturne and Ballade—I love that beautiful melody of Nocturne (C major). I studied that ballade, so I listened to it very carefully. How I enjoyed it I cannot express. At that night I tried that Ballade on the piano, but I could never play so beautifully. He played every note clearly. He was so composed and played everything easily. How I enjoyed and loved that concert I cannot express."

Wishing you continued success in your teaching and publications.

Sincerely your friend and pupil,
(Signed) FRANCES B. CLAPP.

An eager friend of ours says that he hears only one Beethoven symphony each season now, in the effort to wean himself and accustom his taste to modern musical food.

Barcelona is reported as giving Tristan and Isolde a cool reception recently. Wagner forgot to put castanets in the orchestration.

We are in receipt of a silly letter lengthily denouncing us for "pro-Germanism" (whatever that may mean, now that America's part in the war is over) and adding that "the French, ever known for their humanity and cultural tolerance, should be encouraged by the rest of the world to beat Germany to its knees." It grows a trifle wearisome as the days go on to listen patiently to all the drivel of the parlor statesmen and kitchen stove warriors, most of them densely ignorant of history. They forget that all wars, despite peace time agreements, always have been and must of necessity be fought on catch-as-catch-can principles, and that no nation carries off any medals for Chesterfieldian deportment when it comes to the economic treatment of a defeated enemy. Those who remember their Napoleonic reading have a clear picture of what that great and gentle hero did to Germany when he crossed and recrossed that country on his ruthless campaigns. The bombardment and sacking of Dresden, and the complete spoliation of its public buildings and art edifices, was one of the fine

acts of that "cultural tolerance" so highly extolled by our correspondent. Maybe a few lines from a Goethe letter (written by him 108 years ago from Wiesbaden to an official at Weimar) might furnish further instruction. Napoleon's troops had just evacuated the Rhineland, when Goethe wrote: "One can be pleased from the bottom of his heart for whatever may befall the French if he sees the evil with which for twenty years they have tortured and destroyed, indeed eternally mutilated and ruined, this district." Accusations and counter accusations on the part of unofficial individuals here and there play no role in the present great international dramas and most certainly lead such private disputants nowhere. In these pages, dear readers, let us confine our squabbles to the tonal art, and even then the chances are that currents much deeper than individual tastes and forces far stronger than personal preferences will shape the future course of music and determine its ultimate destiny.

National hatreds are horrible and race prejudice is barbarous. The latter is excusable only when it is of the kind described in the American of last Sunday: "Race prejudice is the feeling you have against a bookmaker after your horse has finished sixth in a three-horse event."

Many musicians think themselves ultra conservative when they are merely stubborn.

"The narcotic squad should get busy on the Wagner operas," suggests J. P. F., "and investigate the drugs and potions which he makes many of his characters take. Personally, I often wonder whether Isolde is not the heroin of the opera in which she figures."

"An Emotionalist" communicates that every spring he goes on a diet of vegetables and Bach and he recommends it highly once a year "for all meat eating and Wagner loving musicians."

André Citroën, the famous automobile manufacturer of France, is in this country and visited the Ford factories in Detroit last week. He was much impressed with the "efficiency" and "standardization" ideas in force at the home of the flivver but he deplored "the lack of art in the Ford car." M. Citroën does not know that Mr. Ford is the author of the celebrated saying, "I wouldn't give five cents for all the art in the world." That must sound funny to a gentleman from France, where the art sense, or at least a sense for beauty, is the heritage of nearly every citizen. It must have seemed even funnier to M. Citroën after he heard that Mr. Ford aspires to be President of the United States. Perhaps M. Citroën, returning to New York after his visit to the Ford works, spent his time wondering whether, if Ford became President, he would try to turn all the American art museums, picture galleries and musical conservatories into factories for the production of small, shiny black automobiles, with stubborn hoods and wheels too small for their bodies.

Ford is turning out one thousand (or is it one million?) cars, all alike, every twenty-four hours, and some day he will be turning out ten million. When that moment comes, every American must needs feel that our Republic has reached its goal and fulfilled the grand and glorious dreams of Washington, Jefferson and the other fathers of our country.

Marie Sundelius not long ago gave two very successful recitals in South Carolina before the Tobacco Growers' Association. Were we given to treating serious matters lightly, we would be tempted to say that Mme. Sundelius came away all puffed up.

Martin Frank, of Chicago, sends us what he calls "a continuation of your recent paragraphs on 'Where Musicians Should Spend Their Vacations'':

Violinists at Bowie, Md.
Vocalists at Sing Sing, N. Y.
Harpists at Harpers Ferry, N. J.
Cellists at Monticello, N. Y.
Pianists at Florida Keys, Fla.
Saxophonists at Saxony.
Alto at Altoona, Pa.
Hautbois at Hoboken, N. J.
French horn at French Lick Springs.
English horn at Cape Horn.
Conductors at Baton Rouge, La.
Bassoon at Bass Lake, Ind.
Contra bass at Contra Costa, Calif.
Organists at Bellows Falls, Vt.
Celeste in Heaven.

From Philip Hale's scintillant column in the Boston Herald:

M. S. enjoyed the performance of Goetterdaemmerung at the Boston Opera House. She writes:

"Just before the curtain went up the girl behind me said to her companion:

"This is the damnation of God; it must be pretty powerful."

"Later, when Siegfried first sees Guttrune and asks Gunther what his sister's name is, the same girl said:

"He recognizes her now; she reminds him of his sister."

"And when Siegfried and Gunther swear their oath on Hagen's drinking horn, she said:

"Now they're exchanging swords."

The London Times, reviewing the literary style of the late James G. Huneker, remarks beautifully: "We should make probably every allowance for the need of raising one's voice so as to be heard in the din of American journalism."

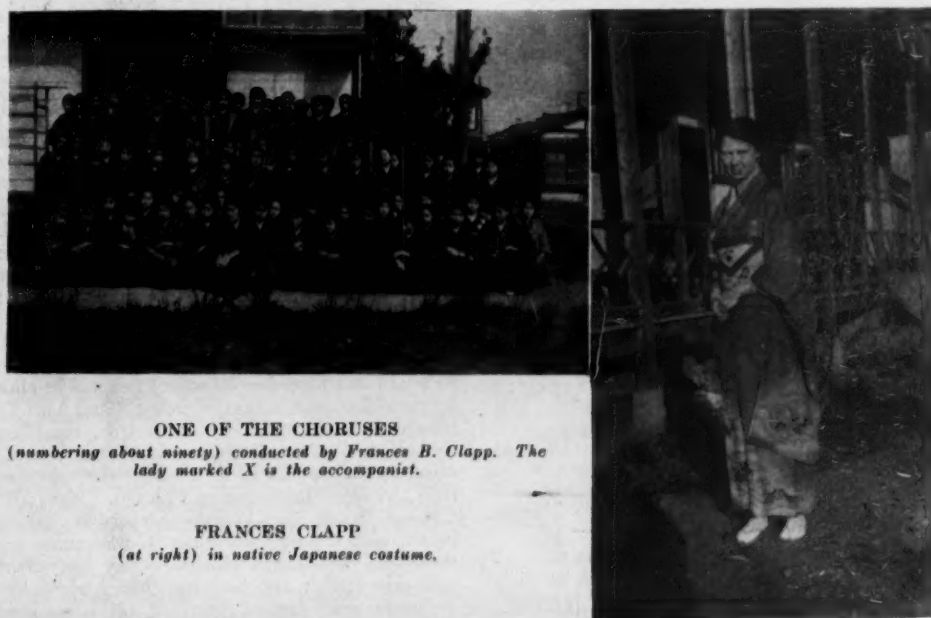
A news paragraph tells that a convention of 250 physicians listened to three days of surgical lectures here last week. Organ recitals?

Dr. Louis A. Bauer, of the Carnegie Institute, says the earth is losing its magnetism. What will some of the musical artists do without it?

That choking sound is the musical season of 1922-23 emitting its last gasps.

Chiefly we would like to know what determines men to become players on the tuba.

Karolyn Wells Bassett has written a song called The Icicle, and yet none of its performers would wish it said that they sang the number coldly. On the other hand, if the critics write that the inter-



ONE OF THE CHORUSES
(numbering about ninety) conducted by Frances B. Clapp. The lady marked X is the accompanist.

FRANCES CLAPP
(at right) in native Japanese costume.

preter delivered it with warmth and melted the audience, would the composer wish that?

We are in receipt of the attached and welcome its appearance:

371 Baltic St.,
Brooklyn, N. Y.,
April 22, 1923.

Dear Sir,

Will you please give me an idea how long to study every day to become a remarkable pianist like "Paderewski."

Your's respectfully,
CHARLES LAURIA.

From twenty-five to twenty-six hours a day might do, but our correspondent should not be disappointed if he turns out to be like "Lhevinn," "Gabrilowitsch," "Schelling" or "Levitzi."

Ever since the game of questionnairing was made popular by Edison, the lists of queries have been flung out recklessly from various highly placed sources, but quite recently the pastime took a new and unexpected form when the under worm began to turn and employees directed the questions at employers, pupils at teachers, underlings at superiors generally. "Student" writes to us and asks: "I am acting for the other members of the vocal class of ——. We are desirous of handing a questionnaire to our teacher in order to determine the kind of person we are studying with, and I am instructed to ask you to compile such a list of twenty-one questions. Would you kindly do so, and send it addressed to 'Student,' care of Mrs. — at — Avenue." We shall not forward the questions but we are glad to suggest them, to wit:

1. Why do you try to show us how things should sound when you have no voice?
2. Why do you tell us how well you used to sing?
3. Can you play the piano with your left hand?
4. Do you think we believe all the things written about you on those dedicated photographs?
5. What is the difference between the Rigoletto quartet and one by Beethoven?
6. Why do you eat onions for luncheon?
7. How can you prove that you would have been the world's greatest singer if you hadn't lost your voice after your operation?
8. Is a symphonic poem music or literature?
9. How many singers would there be in the Metropolitan Opera House if the cast included all the pupils to whom you prophesied that they would be members within two years?
10. Why do you insist on boasting that you could improve Gigli's D sharp, make a tenor of De Luca, and coach Bori into being the best living Isolde?
11. (a) Do you ever attend a symphony concert? (b) Why not?
12. Can you speak of Saenger, Witherspoon, Valeri, Schoen-Renée, and other successful vocal teachers without gritting your teeth?
13. What other keys are there beside the one you open your door with?
14. Are your classes limited or are you?
15. Name five other compositions beside Vissi d'Arte, Caro Nome, Ah, fors e lui, Celeste Aida and La donna e mobile.
16. (a) Do you know the plot of Götterdämmerung? (b) Would you like to know it?
17. In what year did Orpheus found the Orpheum circuit?
18. Which vocal selection do you like best next to Ardit's Kiss Waltz?
19. Describe the difference between a cow's horn, Cape Horn, a French horn and Hornby's Oats.
20. Did you become a coach because you have wheels?
21. What do you suppose your accompanist thinks of you?

From the answers to the foregoing questions it should be easy for "Student" and her classmates to determine what sort of teacher they have.

"It is just as well that Elizabeth and Tannhäuser didn't get married," hazards M. B. H., "for sooner or later Venus would have caused trouble again and Mrs. Tannhäuser never would have stood for her."

B-A-C-H broadcasts some fine music.

Willy (at symphony concert)—"What's this thing called?"

Nilly—"Till Eulenspiegel's Merry Pranks."

Willy (surlily)—"Well, tell me when to laugh."

LEONARD LIEBLING.

A MEMORIAL TO NELSON COFFIN

The Mendelssohn Glee Club is sending out the following appeal, which we consider it a privilege to reprint so that we may aid to that extent a worthy cause. The MUSICAL COURIER is heartily in favor of this movement and sent in its contribution immediately upon receipt of this notice; therefore it does not hesitate to urge its readers to contribute what they can to the Nelson Coffin Memorial Fund:

The Mendelssohn Glee Club owes a debt which it can never adequately discharge. All that Nelson Coffin had to give—and he had a rare abundance—was given to us at every rehearsal and concert of the Club. This weekly drain upon his strength, coupled with the arduous trip from Keene, New Hampshire, every Monday, was, without a doubt, a direct contributing cause of his tragic death. If there is anything that any individual member or friend of the Mendelssohn Glee Club can do to help to pay this debt, we ought to do it.

Mr. Coffin's friends in Keene, Fitchburg, Worcester, Northfield and New York, where he had choruses, are raising a fund to be known as "The Nelson P. Coffin Memorial Fund," to be given to his wife and family. It is our privilege to aid in the raising of this needed fund, and the Committee representing the Mendelssohn Glee Club is hoping that every member and friend of the Club will help to make our share something that will adequately express the deep gratitude that we feel in having had four years of training and association with this remarkable man.

Checks may be made payable to Charles H. Conner, treasurer, and sent to him at 14 Wall street, New York City.

Committee for the Mendelssohn Glee Club,

ALLAN ROBINSON,
HOWARD S. BORDEN,
LOUIS M. STAER,
CHARLES H. CONNER, Treasurer.

April 17, 1923.

Further information, if desired, may be had from Allan Robinson, 50 East 42nd street, New York City.

INTELLIGENCE

The American Orchestra Society in its graduation exercises last week at Aeolian Hall gave an impressive demonstration of what can be accomplished when a definite goal is set and then worked toward in an intelligent way. We have heard from various symphony conductors in this country—and more than once—that there is a scarcity of good material for their orchestras and if what they say is true, they may now cease complaining, as the orchestra demonstrated conclusively that it has as good material as any conductor can demand for anything except solo desks of his orchestra.

Another thing, it was a great pleasure to see a competent American conductor at the head of an orchestra made up of native-born Americans. Chalmers Clifton showed conclusively that he knows what to do with an orchestra and made one wonder why some of our local bodies have found it necessary to take on obscure persons from the other side of the water, by no means as competent as Mr. Clifton proved himself to be.

The playing of the orchestra was excellent. There was, of course, not always that confidence in the entrances which a professional band has, but the whole standard was high and the tonal quality decidedly superior to some orchestras which have been heard here during the season just ended.

One regrets only that all the rich persons in this country who contribute money to one or another musical activity cannot be guided by the same intelligence which animates Mrs. E. H. Harriman, the principal supporter of this organization.

SAYS BODANZKY

The Boston Transcript's musical page quoted from some remarks of Artur Bodanzky that were printed in the New York Tribune. Here, for instance, is

CHICAGO SYMPHONY ORCHESTRA STRIKE SITUATION

In last week's issue of the MUSICAL COURIER an article appeared regarding the Chicago Symphony Orchestra strike, the players' demand for a raise and the management threatening disbandment. Since that time no startling developments have arisen, both sides standing by their guns and neither desirous of making a statement to the press. It was learned, however, by a MUSICAL COURIER representative that the union, at its meeting on May 8, will take up certain subjects that directly concern the stand taken by the union for a raise for the symphony players. It is said that hereafter no substitutes will be allowed by the union only in case of sickness and with a certificate of a doctor. If this be true, the Chicago Symphony Orchestra men would in a way need the raise, as they would be affected by the ruling more than any other musicians in Chicago. Many of the Chicago Symphony Orchestra players are also connected with theater orchestras. On Saturday nights they send substitutes that they pay out of their own salary; they also have substitutes whenever the orchestra goes out of town or plays its popular

a paragraph from Mr. B.'s remarks: "I only hope that young minds won't be poisoned in the schools by giving them too much of modern art. They should do as I do with my children, allow them to hear only the best music, never to see movies, or bad sculpture, or stupid paintings or read cheap books or hear jazz music." The real joke lies in the single, sententious word which whoever did the quoting in the Transcript selected for the heading: "Prig."

MUSIC WEEK!

With special musical programs in literally hundreds of churches of New York and its suburbs, with sermons on music, the chimes of churches in the afternoon, and in Central Park and Prospect Park, during the afternoon, massed Sunday school singing of at least twenty thousand children. New York's Fourth Music Week started Sunday, April 29, with a promise that no music week in this country ever had before. Fully twenty thousand men, women and children are presenting to the rest of New York and surrounding territory a multiplicity of Music Week events, to the number of many hundreds. The public schools, private schools, colleges, churches, Sunday schools, synagogues, women's clubs, musical conservatories, music school settlements, representatives of foreign colonies, music teachers, public libraries, musical clubs, the Girl Scouts, the Salvation Army, the Young Men's and Young Women's Christian Associations, the Young Men's and Young Women's Hebrew Associations, all are combining in one unending schedule of concerts, recitals, lectures on music, music competitions. It is not only a week of many major musical events, but an infinite number of very small ones. The great audience, the greatest ever assembled, for this musical week, are the people of New York, numbering about six million persons. Perhaps one of the greatest of all features of the week is the way the professional musicians of the city have accepted the Week's invitation to sing for the poor, the destitute, the imprisoned and the sick. Nine hundred such professionals have offered their services, free, and they are giving hundreds of programs in hospitals, homes, prisons, refuges and asylums. George H. Gartner, director of music of the New York Public Schools, and a MUSICAL COURIER staff contributor, is another outstanding figure of the Week. The public schools are offering their orchestras in the high schools, the junior high and elementary schools, in competition for ten prizes to be contested for throughout the Week, the awards to be made Saturday morning at a big musical entertainment for children to be held at the Capitol Theater on Broadway, donated by the Capitol Theater management. Otto H. Kahn, honorary president of Music Week, is to make the presentations. At least twenty-five hundred of the best music pupils of the public schools will make up the audience. Columbia University, the College of the City of New York, Hunter College, Cooper Union, the Jewish Theological Seminary of America, Pratt Institute, Packer Institute, the Poly Prep Country Day School are among the great private educational institutions taking part in the music of the Week. Dr. Walter Henry Hall heads this committee and the programs include choral and organ recitals, lectures, evenings of music, concerts by school orchestras, special recitals and music contests, concerts by glee clubs. At least twelve of the public libraries have set apart a portion of one afternoon during the Week for story telling hours devoted to music. Altogether, the metropolis is making a wonderful showing for this wonderful Week.

Thursday night concerts. The new ruling would bar them from appearing in theaters and their yearly income would be greatly reduced. It was learned also that the union would be willing to compromise if the Chicago Symphony Orchestra management would for next season retain the orchestra as is—that is, no men could be dropped and replaced by others. This seems a little arbitrary, as the conductor of an orchestra such as the Chicago Symphony should be the only one to judge the merits of a player, and if by removing a man and replacing him with another he would reinforce the organization, the union should have no voice in the affair. On the other hand, the Chicago Symphony Orchestra season is only of half a year duration and though many of the men are busy the year around—fifty of them retained for the Ravinia season—many make but little money after the middle of May and have no income until the opening of the symphony season in October. The controversy may be settled during the month of May, but one thing is certain that Chicago will have its orchestra; of this the MUSICAL COURIER is positive.



Marianne Hittschmann-Steinberger

Original Etching by Marianne Hittschmann-Steinberger.

BRUCKNER: ADAGIO FROM THE EIGHTH SYMPHONY

I SEE THAT

New York's Music Week is proving to be a great success. Arthur Judson announces the formation of the Philharmonic String Quartet.

Egon Pollak, conductor of the Hamburg Opera, is seriously ill.

It looks as though the season at Ravinia this year will surpass any previous one.

Clara Novello Davies will teach in Paris this summer.

Elsa Alsen will return to the United States in the fall to sing with the Wagnerian Opera Company.

Albert Stoessel is to head the new department of music at New York University.

Anne Roselle will sing with the San Carlo Opera Company next season.

Enrico Rosati and Leo Ornstein will be among those to teach at Lake Orion this summer.

Gutia Casini, cellist, will appear in forty concerts with Mary Garden in the fall.

Irving W. Gielow is the first American to be admitted to the Royal Philharmonic Society of Bologna.

Everett E. Truette celebrated his twenty-fifth anniversary as organist and choirmaster of the Eliot Church, Newton, Mass.

Bruno Walter will return to this country next season as guest conductor of the New York Symphony.

Dr. Arthur Mees, noted choral and orchestral conductor, is dead.

Alfred Cortot's engagements this season brought him to seventy-five cities.

Elly Ney has taken a house at Lawrence, L. I., for the summer.

Max Rosen, who has been playing abroad for the past two years, will return to the United States in the fall.

The Graz (Austria) Municipal Opera will be definitely closed at the end of the current season.

Jascha Heifetz will start his first tour of the Orient in September.

The summer session at the Seymour School of Musical Re-Education will begin on July 9.

Charles N. Boyd succeeds J. Lawrence Erb as president of the Music Teachers' National Association.

Nyiregyhazi will play in Italy during August.

El Retablo de Maese Pedro is the title of a new opera by Manuel de Falla.

Quite a sensation was caused when the first concert ever given in the famous Cologne Cathedral took place.

The Mendelssohn Glee Club is raising a fund to be known as The Nelson P. Coffin Memorial Fund.

In November, 1924, a \$2,000,000 auditorium will be opened in Memphis.

The Letz Quartet will not disband next season as has been erroneously reported.

Daniel Mayer received handsome gifts from St. Denis, Shawn and Schelling prior to his departure for Europe.

Harriet Van Emden will make three appearances with the Concertgebouw Orchestra, in Amsterdam and Haarlem.

Ted Shawn found the entire Denishawn Dancers company at the pier to wish him bon voyage when he sailed April 24.

Gustave L. Becker has composed a vocal setting for Coue's celebrated "Day by Day," etc.

Vladimir Dubinsky has established a school for ensemble playing in Rochester, N. Y.

A rugged granite boulder was dedicated to A. K. Virgil on April 17 in St. Petersburg, Fla.

Mary Potter has returned from four months of concert singing in Eastern States.

Judson House has been made Master of Music by Valparaiso University.

On May 7 the Chicago Apollo Club will celebrate the silver jubilee of Harrison M. Wild as head of the club.

According to a cable report, the San Carlo Opera Company is declared to be the strongest ever heard in Havana.

Radio broadcasters have organized to oppose demands of composers and publishers for copyright fees.

Evelyn MacNevin is now under the exclusive management of R. E. Johnston.

Francoise Capouilliez has returned from a tour of the United States covering 20,000 miles.

Dr. Riedel, assistant conductor of the Metropolitan Opera House, will coach singers during the summer.

The Mozart Society will begin its fifteenth season next October.

It was on May 8, 1823, that Home, Sweet Home was sung in public for the first time.

Ivan Shed Langstroth, composer-pedagogue, claims the distinction of being the only American at present employed in an official musical position at Vienna.

Mario Chamlee will fill guest engagements in Europe this summer.

Jeannette Vreeland is filling four concert engagements in four days.

The enrollment for this summer's session at the Fontainebleau School of Music is now practically complete.

The Civic Symphony Orchestra of Philadelphia will give its first concert on May 6.

Frieda Hempel will broadcast Home, Sweet Home from WJZ at nine o'clock on the evening of May 8.

Paderewski appeared in seventy recitals this season.

Juan Manen, the Spanish violinist, is off for a Cuban tour.

Mrs. S. J. Latta is doing things musically in Memphis, Tenn.

Louise Homer will be a guest artist with the Chicago Opera next season.

Barbara Kemp is soon to be married to Max Von Schillings.

Lisa Rome is now under the management of R. E. Johnston.

Oscar Saenger will teach at the Chicago Musical College from June 25 to July 28.

Berlin has had an unofficial Wagner Festival.

It is rumored that Miguel Fleta will sing at the Metropolitan next season.

Laura E. Morrill's New York vocal studio will remain open all summer.

Schumann Heink was given a genuine ovation at her recent appearance in Chicago.

Sevick believes that music as an art will soon cease to exist because it is becoming too expensive.

Paul Althouse has traveled so much this season that he has decided to spend his vacation in New York.

The Music Club is the name of a new organization in Baltimore.

G. N.

NEW YORK CONCERTS

MONDAY, APRIL 23

HELEN AND CONSTANCE HULSMAN

Helen and Constance Hulsmann were heard in a piano recital at the Wurlitzer auditorium, Monday afternoon. Their program was varied, consisting of solo numbers and two-piano selections. Helen Hulsmann was heard in *By the Brookside* (Stojowski), *Moonshine* (MacDowell), *Cracovienne Fantastique* (Paderewski), *Romance* (Schumann) and a Chopin waltz in A flat, revealing a good touch and technic and thought in interpretation. Constance Hulsmann also revealed a facile technic, good tone and rhythmic feeling in her playing of MacDowell's *Shadow Dance* and a Song, a Chopin waltz in B minor and *Arabesque* (Schumann). The two sisters were heard in the first and third movement of the *Saint-Saens* concerto in G minor, rendering it with good feeling for ensemble.

HERTA SCHMIDT

On Monday evening, Herta Schmidt, a seventeen-year-old pianist, appeared in a recital at Aeolian Hall. Her program consisted of Beethoven's *Sonata Pathétique*, op. 13, Debussy's *La Fille aux Cheveux de Lin*, and *To the Sea*; Hungarian Study, and *An Old Love Story*, by MacDowell, and various other well known compositions by Grieg, Schumann and Schubert. Miss Schmidt is a pianist of skill, with a light and graceful touch; a young artist who proved herself promissory of many future successes.

The audience was well pleased with her performance and applauded each number enthusiastically.

TUESDAY, APRIL 24

MARIA CARRERAS

Maria Carreras, who made her first recital appearance in New York in January, gave her third program at Town Hall on Tuesday evening, April 24. Those same splendid qualities which were in evidence at her two other recitals and which have won for her the unstinted praise of press and public, were again in evidence. The intensity of her application and the depth of her interpretive insight caught and held tense the attention of her audience. There was withal a spontaneity which could not but charm. Whether it was in the four Chopin preludes with which she opened the program, the same composer's fantasia in F minor, op. 49, the Beethoven *Appassionata* sonata or the group of brilliant numbers which closed the program, Mme. Carreras gave to each work an individual interpretation which left its indelible stamp. After the final group, which consisted of Sgambati's *Toccata*, Neia and Vecchio minuetto, Rachmaninoff's *Polichinelle*, Nepomuceno's *Gallofeira*, with its marked Brazilian dance rhythms, and Saint-Saens' *Etude en Forme de Valse*, the enthusiastic audience refused to be satisfied with repeated bowings, demanding and finally obtaining an addition to the program. A huge laurel wreath, tied with the Italian national colors and presented after the Beethoven work, testified to the place accorded Mme. Carreras by her admirers.

The New York papers gave her enthusiastic praise, the Herald speaking of her as an "artist of temperament, musical instincts and intelligence;" the Times referred to her as "a pianist whose personal touch of Spanish romance impressed Berlin as recalling the late Teresa Carreño," and the World declared that "she played with her wonted brilliance and ripe artistry."

ARTHUR KLEIN

At Aeolian Hall on Tuesday evening, Arthur Klein, an American pianist, was heard for the first time this season. Mr. Klein has been known in this vicinity for some time as a musician of considerable ability. He gave an interesting and comprehensive performance of all his numbers.

The World considers that Mr. Klein "made a most favorable impression. His playing revealed considerable feeling, reposeful style, good technic and well balanced musicianship." The Mail said: "Mr. Klein is not sentimental; intelligence and understanding predominated." The Sun considers him "a musician of no mean ability. He was dexterous, certain and fleet." The Globe said that he "not only disclosed a lot of technic, but genuine musical feeling."

WEDNESDAY, APRIL 25

AMERICAN ORCHESTRAL SOCIETY

The American Orchestral Society, Inc., Chalmers Clifton conductor, gave its graduation concert at Aeolian Hall Wednesday afternoon, April 25. This society of young Americans is a post-graduate educational organization. It was noted there were a few young women in the orchestra. Its aims, stated recently in the *MUSICAL COURIER*, are to aid young American symphony players, orchestral conductors, soloists, composers and listeners. The directors of the orchestra feel that it has passed the experimental stage and is ready to give regular concerts of a high standard. And indeed in its performance on Wednesday it proved that it has much to offer and has a good reason for existing. It was received with great enthusiasm by a near-capacity audience which included many persons prominent in social and musical circles. The repertoire of the orchestra includes a varied list of works by Beethoven, Berlioz, Bizet, Borodine, Brahms, Chabrier, César Franck, Haydn, Mozart, Paganini, Rubinstein, Saint-Saens, Schumann, Tchaikowsky, Vivaldi, Wagner and Weber; and five American composers are represented: Blair Fairchild, Henry Gilbert, Edward Bur-

lingame Hill, Edward MacDowell and John Powell. The program of the graduation concert was made up of Beethoven's *Egmont* overture, Tchaikowsky's *overture-fantasia*, *Romeo and Juliet*, and John Powell's *Rhapsodie Nègre* for orchestra and piano. The Beethoven overture was given a musically reading. The Tchaikowsky overture-fantasia showed to advantage many of the orchestra's excellent qualities, particularly the smoothness and good tone of the string sections.

There were pleasing contrasts, varied nuances, good technic and feeling in interpretation. Mr. Clifton, a young American conductor of skill and authority, gained effective results in his readings and had the players under admirable control. John Powell played the piano part of his *Rhapsodie Nègre* with brilliancy, energy and spirit and marked rhythmic feeling. It is an interesting composition and was well liked by the audience. The orchestra also should be commended for its rhythm. Mr. Powell was recalled several times, and he insisted on the orchestra's rising to share the applause with him.

One of the biggest things the orchestra will do is to supply well trained symphony players to other large orchestras. Franklin Robinson, chairman of the executive committee, announced that the society was graduating into the ranks of professional orchestra players thirty-one young men and women in all departments of the orchestra, who would now go out and try to fill places in various orchestras throughout the country. Mrs. E. H. Harriman is the president of the society and it is largely due to her interest and generosity that it has been possible for the organization to continue.

MME. KOSHETZ

Mme. Nina Koshetz, Russian soprano, who has been heard here in both concert and opera during the last two seasons, gave a program devoted entirely to songs of Rachmaninoff at Town Hall on Wednesday evening, January 25. The program began with a group of those dedicated to the

state of doubt. It is interesting nevertheless to find the critics on our dailies, some of whom have always seemed to doubt the suitability of English to song, all according Mr. Hemus the burden of proof. The Herald says: "This baritone knows so much about vocal technic and uses his voice with so much interpretative skill that he interests music lovers in all kinds of songs. He sang everything in English last night and made everything intelligible. He gave a clear demonstration of the possibility of conveying to the audience the words of every song with English text." This is by no less an authority than W. J. Henderson, and he adds that the audience "was large and rewarded him with abundant applause."

The World says: "The vernacular came back into its own last night at Aeolian Hall when Percy Hemus, who will be remembered for his activities in behalf of opera in English, gave his annual song recital. The house . . . apparently enjoyed hearing its own tongue again from the platform for the length of an entire program. . . . Particularly well done was our old friend L'Heure Exquise, appearing under the novel title of The Hour of Peace. In any tongue it has, and had last night, color and placid beauty. Like many who champion the native language, Mr. Hemus has a diction which is excellent, which in itself is enough to confound the objectors who say, 'You can't understand what they're singing, no matter what language they sing.'"

The American says: "Mr. Hemus is a lusty singer with the assurance that comes of experience and a simple, direct manner of presentation. He is particular as to diction and proves by his excellent enunciation of songs in the vernacular that English is an easy and musical language. . . . He sang with good quality, smoothness and splendid phrasing."

His program included works from the old masters as well as the new, American and foreign. It might be said that the high point of interest of the program was Rupert Hughes' vocal scena, *Cain*. It is a long dramatic poem which one might have expected to be attached to music of the most dramatic and emotional sort. However, the music was missing, and the impression remained that Mr. Hughes is a better scenario writer than a musical scene composer. In spite of all that Mr. Hemus could do, the work remained unimpressive to this critic. Not so the public, however, which gave it an enthusiastic hand and forced Mr. Hughes to rise in his box, and bow his acknowledgments.

FRANK FARRELL

Frank Farrell, a New England pianist, assisted by Emily Roosevelt Chadderton, soprano, was heard in recital at Rumford Hall Thursday afternoon, April 26.

Mr. Farrell played as opening number Beethoven's sonata, op. 53, and later gave two groups comprising Eccossaise, Beethoven-Busoni; Pastoral Varié, Mozart; Perpetual Motion, Weber; Clair de Lune, Debussy, and Etude C major, Rubinstein. His playing was received rather coldly.

Mme. Chadderton sang two groups; Aria, Handel-Bibb; Contemplation, Widor; Chanson Provençale, Dell'Acqua; Life, Curran; Wings of Night, Watts; To Capri (manuscript) Elizabeth Harrington; The Windflowers, Josten, and The Blind Ploughman, Clarke. She was warmly applauded after singing Dell'Acqua's Chanson Provençale.

The New York Tribune writes in part: "Mr. Farrell, opening with the Beethoven Waldstein sonata fared passably in the first movement, but his good intentions were marred by a heavy hand in the finale with an often confused effect."

Miss Chadderton, beginning with Handel's *Sommi Dei*, had a good-sized voice with capacity for expression.

FRIDAY, APRIL 27

SOLON ROBINSON

The enthusiastic applause bestowed upon Solon Robinson at his piano recital at the National Theater, Friday afternoon, April 27, was well merited, for one found here a sincere and well equipped young artist, who had an interesting program and something to say in its performance. To his first number, the Bach-Busoni chaconne, he gave a dignified, musically reading and he furthermore displayed an excellent technic. His dynamics are well controlled and he has a good sense of values and variety of tone coloring. The Chopin sonata, op. 58, which offered more opportunity for interpretive skill and contrast in mood, was rendered with artistic effect and understanding. Intelligent musicianship, earnestness and sensitiveness mark Mr. Robinson's playing. Ravel's sparkling *Jeux d'eau* was a delight. The accuracy, clarity and evenness of rapid scale passages is one of the commendable points of this young pianist's adequate technic. Two of Rachmaninoff's preludes, B minor and G major, and two Liszt numbers, Etude de concert in F minor and the Mephisto waltz, completed the printed program, the last named being given with energy, brilliancy and power. The audience remained for a number of encores.

Mr. Robinson has appeared during the past season as soloist with the Kansas City Symphony Orchestra, under Carl Busch, playing the Liszt E flat concerto, and in the Rubinstein D minor concerto with the Detroit Symphony.

SATURDAY, APRIL 28

WINIFRED BYRD

Winifred Byrd was heard in her annual piano recital at Aeolian Hall, Saturday afternoon, April 28. It was postponed from April 13 because of illness but she showed little trace of it in the taxing program. Her first number, the Brahms B minor rhapsody, was rendered with dramatic fire and rich coloring. Following this was an exquisitely delicate performance of a prelude by Scarlatti. The Schumann symphonic etudes were given with vigor, intelligence and skill. But it was in the lighter pieces such as Paderewski's nocturne and Debussy's *Danse de Puck* that Miss Byrd was at her best. Here she showed a vivid imagination and feeling for color. A Chopin group included the G minor



CECIL ARDEN

During her recent concert
tour to the coast

SANG

"Love Sends A Little
Gift of Roses"

HARMS, Inc.
62 West 45th St., New York City

singer. The middle group was made up of Faith, Dissonance—called by the program "probably the most difficult vocal work ever composed," and the wordless Vocalise. The final group included some of the better known songs.

Mme. Koshetz is an artist to her fingertips, particularly fine in the interpretation of anything dramatic. The program itself seemed to become a little monotonous toward the end, as all one-man programs are apt to. She was accompanied by a young Russian, Sergi Barsukoff, who played with marked pianistic talent and with decided sympathy the oftentimes difficult accompaniments. It was his American debut and he promises to be a valuable addition to the ranks of first-class accompanists.

THURSDAY, APRIL 26

PERCY HEMUS

It only requires such singing as Percy Hemus did at his Aeolian Hall recital on April 26 to convince people, for the moment at least, that English is not only a singable language but that the words can be understood without the aid of printed texts. Why it is that people so easily forget such proof of the singability of our language is one of the mysteries, and always will be, presumably. They listen to and applaud Hemus, and understand and enjoy all that he does, and are convinced. And then they hear some other singer use English texts, find them impossible to understand and ugly to listen to, and are thrown back into their old

M. E. FLORIO

Will Conduct a Special Master Course in Singing All Summer

Grand Opera Tenor
TEACHER OF SINGING

Master of Tone Production and Repertoire

For appointment write Secretary
FLORIO STUDIOS, 170 W. 72nd St., New York City

ballade and three etudes, F major, F minor and C minor, the "Revolutionary" etude. Two Liszt numbers, Il Penseroso and the Mephisto waltz, the latter played with spirit, power and brilliancy, concluded the program. Miss Byrd has a well developed technic and the individuality of her playing always makes her recitals interesting. As usual she had a hall well filled with enthusiastic admirers.

The Herald critic thought that "In some lighter pieces her performance had charm, grace and poetic feeling." The American wrote: "She is essentially intelligent, possesses considerable originality and has technical finesse far beyond the ordinary."

SUNDAY, APRIL 29

GEORGE REIMHERR

George Reimherr, certainly has a following here in New York. On Sunday afternoon he sang to his third recital audience this season at the National Theater before another capacity house. Assisted at the piano by Frank Braun, Mr. Reimherr was heard in a program of German lieder, which included many favorites and gems. As a singer of German songs, this tenor excels and the entire program gave cause for much pleasure and a number of demonstrations of approval. He was in particularly good voice and spirits and sang in his polished style, revealing at all times the fact that he is a versatile interpreter, who derives pleasure through his own singing and makes his listeners share that feeling. The audience applauded him warmly and demanded many encores.

The program follows: Widmung (Franz), Aus der Rosenzeit (von Fielitz), Du bist die Ruh (Schubert), Du bist wie eine Blume (Liszt), Wie bist du meine Königin (Brahms), Schönroslein, Wenn deine Lieben von dir geh'n, Der Egoist, Frühlings Nahen und St. Johanni, (Eugen Haile), Vergeßliches Ständchen (Brahms), Mondnacht (Schumann), Allerseelen (Strauss), Auf Flügeln des Gesanges (Mendelssohn), Zeugniss (Strauss), Grüsse zur Nacht (Dohnanyi), Wir Drei (Kaskel), Es zürnt das Meer und Venetianisches Wiegenlied (Joseph Marx), and Morgen Hymne (Georg Henschel).

De Luca, Sylvia Lent, Mme. Gazella and Philip Sevasta in Recital

On Sunday, April 22, at Town Hall, Giuseppe De Luca assisted by three artists, gave a matinee recital. A surprisingly small audience greeted the well known Metropolitan baritone and his colleagues, and it is very hard to understand why there was so little interest. Mr. De Luca was in excellent voice and in the very best of spirits and seemed not to feel in the slightest the lack of a larger audience. He is too well known an artist to go into detail about his singing, as his quality of tone, diction and interpretation are always a delight, and such as are possessed to such a marked degree by too few artists.

Sylvia Lent, violinist, another young Auer pupil, proved to have a genuine gift at the art of fiddling. She played unusually well and was received most cordially. Mme. Gazella, soprano, has been heard here before, and again renewed the favorable impression made upon former occasions. Philip Sevasta, harpist, contributed four solos, which were thoroughly pleasing. Alberto Bimboni played admirable accompaniments throughout the entire program.

Thirtieth Ann Arbor Festival Announcement

Ann Arbor, Mich., will hold its thirtieth annual May Festival at Hill Auditorium on May 16, 17, 18 and 19. According to the announcement made by the University Musical Society, this festival, while in the main following the general line of those which have preceded it, will, however, have several unique features. Gustav Holst, the distinguished British composer-conductor, accompanied by Mrs. Holst, will come from London for the purpose of conducting the American premiere of his Hymn of Jesus, a work written for chorus and orchestra. Another unique feature will be the appearance of a violinist, something which has not occurred at these festivals for many years. Erna Rubinstein has been chosen for this honor. Then, too, there will be presented many soloists new to Ann Arbor. In fact, with the exception of Clarence Whitehill, Charles Marshall and Henri Scott, they are all new to that city.

Arrangements have been made for four evening concerts, with matinees on the afternoons of May 18 and 19. The University Choral Union, trained by Earl Vincent Moore, will present at the last concert Saint-Saëns' Samson and Delilah, and, in addition to the Holst work mentioned above, will offer other attractive selections in connection with the miscellaneous programs. The Children's Festival Chorus, under the baton of George Oscar Bowen, will appear in a series of selections at the Friday afternoon matinee.

The artists and the organizations to be heard, in the order of their appearance, are as follows: Artists—Beniamino Gigli, Mabelle Addison, Erna Rubinstein, Arthur Kraft, Suzanne Keener, Giuseppe Danise, Florence Macbeth, Ernest Schelling, Jeanne Gordon, Charles Marshall, Clarence Whitehill, and Henri Scott; conductors—Gustav Holst, Frederick Stock, Earl V. Moore and George Oscar Bowen; organizations—The University Choral Union (350 singers), The Chicago Symphony Orchestra (70 players), and The Children's Festival Chorus (500 singers). Charles A. Sink is secretary of the University School of Music, in connection with which the festival is conducted.

Gay MacLaren Leaves for West

Inimitable Gay MacLaren, "The Girl with the Camera Mind," was in New York for a few days last week. It was merely a breathing spell. She is giving recitals in Pennsylvania and Ohio and two return dates in Chicago, May 8 and 10. It will be remembered that Miss MacLaren's first Chicago appearance at the Playhouse was unusual in its enthusiasm and artistic achievement. She re-created Enter Madame, a play that had unusual success in New York two years ago. Miss MacLaren re-creates these popular plays and reproduces them in an extraordinary fashion even to the intonation of the individual actor's voice. Norman Trevor, who played the leading part with the star, Gilda Varesi, was in the audience when Miss MacLaren gave the play, and afterwards insisted upon meeting her, declaring it was uncanny, so true was her reproduction.

This feat of Miss MacLaren's is quite unusual. She goes to a new production four or five times and without the aid of the printed play, merely with her extraordinary mind, memorizes the entire dialogue, with all of its action, notes

the settings and at the same time imitates so remarkably the principal actors that those who have seen the original production immediately recognize the character she is introducing to the audience.

These two return dates at the Playhouse in Chicago are rather significant and one can only assume that she has added another city to the numerous ones which enjoy at least one or two of her appearances during the season.

It has also been announced that Miss MacLaren has just signed a contract with the University of Michigan to appear in its courses. Her entire time for the next few months already is booked at the principal summer schools of importance in the middle west.

REINER CLOSING CINCINNATI ORCHESTRA SEASON NOTABLY

Manager of College of Music Resigns

Cincinnati, Ohio, April 22.—The final concerts of the present Cincinnati Orchestra season were enjoyed on April 20 and 21 at Emery Auditorium. These concerts mark the close of a noteworthy season for this great musical organization. Under the direction of Mr. Reiner the progress made has been notable. He has demonstrated his power in a way that makes new history for the organization, showing that he will become a potent factor in increasing the prestige of the orchestra. A young man in point of years, he has given a fine account of himself and there is a general feeling that the future of the orchestra holds great promise. The work of the members must be given the highest commendation for they have contributed much toward a season that has been exceptional. These last concerts were marked by the usual spirit and zest. The numbers included Don Juan, by Strauss, which has not been heard here for a long period; the Egmont overture, by Beethoven; Fireworks, by Stravinsky, and The Garden of Fand, by Arnold Bax. The program was varied enough to make it of interest to all. As in a number of concerts given this season there was no soloist. Mr. Reiner will soon leave for a European vacation; the highest praise and best wishes of the music-loving public in this section go with him.

MANAGER OF COLLEGE OF MUSIC RESIGNS.

J. H. Thuman, manager of the College of Music for the past three years, has resigned, the same taking effect June 30. Mr. Thuman has been devoting so much of his time in recent years to the management of musical artists and events in this city and, since he desires to make this a larger element in the future, found it necessary to give up the management of the College of Music. While manager of the institution he made a number of changes and the College has shown a steady advance. Prior to his connection with the College of Music, Mr. Thuman was engaged in newspaper work as music and dramatic critic. He has also been business manager of the May Music Festival for the past fifteen years. He is acting in the above capacity during the present season which is designated as the Golden Jubilee Festival. In commenting on the matter, R. F. Balke, president of the board of trustees, said that Mr. Thuman's resignation was a voluntary decision on his part. "The trustees felt that we needed a man at the head of the College of Music who could devote full time to its activities," Mr. Balke said. "We have no plans for the future and Mr. Thuman will remain as manager until the close of the present academic season. Several men of recognized ability are under consideration for the position, but action in the matter of appointing a successor will not be taken immediately." W. W.

Ethel Grow Honored

The popularity of Henry Holden Huss' aria, Cleopatra's Death, the second number on Ethel Grow's Aeolian Hall recital of American compositions, is being repeatedly demonstrated. Although the recital took place last November, Miss Grow is still being asked to repeat it. Her latest request is from the Washington Heights Club, the occasion being their organists' open meeting in Aeolian Hall, on May 10.

Ottokar Malek Dead

Ottokar Malek, pianist, orchestra conductor and head of the Malek School of Music in Grand Rapids, Mich., died

April 24, at his home in that city with bronchial pneumonia and complications, after an illness of nearly three weeks.

Mr. Malek was born in Bohemia and began his musical career as a pianist, coming to America as such. He finally located in Chicago where he taught for several years, at the same time conducting classes in Milwaukee. From Chicago he went to Grand Rapids, where he established himself permanently. In the latter city he founded the Grand Rapids Civic Orchestra which has developed into a most creditable organization with a promising future.

Mr. Malek is survived by his mother, widow and three children.

Schumann Heink Again "Phenomenal" Success in Chicago

On Sunday afternoon, April 22, Ernestine Schumann Heink gave her annual Chicago recital at Orchestra Hall, and, according to a telegram sent her managers, had a "most phenomenal success." Every nook and corner of the large auditorium was filled, with the stage crowded, and there were many standees. The famous contralto was most enthusiastically received and was forced to sing eight encores. The critics proclaimed the artist "better than ever."

Vladimir Shavitch Brings Novelties

Among the novelties that Vladimir Shavitch brought with him to New York is a manuscript score of a symphonic poem by the first young composer of Uruguay, entitled Campo. This work was given its first hearing in Montevideo by Mr. Shavitch, while he was conducting the Montevideo Symphony Orchestra. Mr. Shavitch is now in New York.

Von Ende-Johnson Nuptials

Roxane Von Ende, only daughter of the late Herwegh Von Ende and Mrs. Von Ende (Adrienne Remenyi), was married to William Leo Johnson, March 24, at St. Luke's Chapel in the Garden, Paris, France.

NOW BOOKING



AS GREAT IN CONCERT AS IN OPERA

ROSA PONSELLE

Prima Donna
Dramatic Soprano
Metropolitan Opera Co.

FLORENCE MACBETH

Prima Donna
Coloratura Soprano
Chicago Civic Opera Co.

JEANNE GORDON

Prima Donna
Contralto
Metropolitan Opera Co.

GIUSEPPE DANISE

Principal Baritone
Metropolitan Opera Co.

NATIONAL CONCERTS, Inc., 1451 Broadway, New York City

RICHARD HAGEMAN

Announces the Opening
of His New York Studios

257 West 86th Street

Phone: Schuyler 5910

ACROSS THE COUNTRY

Asheville, N. C., April 23.—Under the auspices of the Saturday Music Club, Carolina Lazzari, of the Metropolitan Opera Company, and Harold Bauer, pianist, gave a joint recital in the City Auditorium, April 18. Mme. Lazzari did not face a strange audience, but one which recollected the artistry of her singing here two years ago. Nor did she disappoint the many present who had heard her previously. Indeed her voice seemed to have gained in power and beauty. Her auditors were not long in recognizing the fact that they had before them an artist of rare attainments, and every number she presented was received with enthusiasm. Among the encores she gave was *The Crucible*, which is McFadyen's setting of the poem by O. Henry. There was keen interest in this composition, which was sung in response to the special request of Mrs. William Sidney Porter, widow of the distinguished short-story writer. Mrs. Porter is a resident of Asheville and attended the concert. Mr. Bauer, whose first appearance it was in this city, opened the program with Beethoven's *Sonata Appassionata*, in the rendition of which he disclosed the fine musicianship that has become inseparably associated with his performances. He was persistently recalled and generously granted several encores. Among these was a Barberini minuet, arranged by Mr. Bauer from an English manuscript of the eighteenth century which he found in the Library of Congress. The artistic work of Blanche Barbot, accompanist for Mme. Lazzari, added immeasurably to the pleasure of the listeners. Ashevilleans took a personal interest in Miss Barbot, inasmuch as she is a native of a sister State, South Carolina, where her mother, Hermine Barbot, who played accompaniments for Adelina Patti when the latter sang at Niblo's Garden, was organist for many years at St. Michael's, the famous old church at Charleston, S. C. The concert was the fourth and final one of the series sponsored by the Saturday Music Club this season and proved a brilliant climax to the excellent programs which have preceded it. G. R.

Bay City, Mich., April 16.—On April 13, the Civic Music Association presented Edward Johnson at the high school auditorium. Elmer Zoller gave excellent support at the piano. A capacity audience greeted the artist including music-lovers from Saginaw, Flint and Detroit. Mr. Johnson spent the week-end in Bay City as the guest of his brother, Frederick D. Johnson, who has been a resident here for many years. Several social affairs were given in their honor. On his concert tours the artist always registers Bay City as his home. The Civic Music Association is a group of philanthropic business men who underwrite the concerts, operating without profit to give Bay City the best in music. M. A. W.

Berkeley, Cal.—(See Music on the Pacific Slope).

Bogota, N. J., April 23.—The initial concert of the newly organized Amphion Glee Club, of Bergen County, took place April 20, in the auditorium of the Main street school, Bogota. An audience that completely filled that spacious room gave evidence of the high esteem in which the northern Jerseyites held this new organization. Under the baton of the able conductor, Alfred Boyce, the club

gave an interesting and diversified program opening with the well known *All Praise to God*, from Lohengrin. The fine tonal quality and sonorous volume of the club were manifested throughout. Mark Andrews' rollicking English Hunting song, *John Peel*, was sung with the required abandon and with due regard for the pathos of this lovely poem. The *Serenade*, by A. M. Storch, was rendered with the club humming an accompaniment to the solo of William H. Gleim. Rossini's *The Carnival*, arranged for male voices by Bruno Huhn, followed and one could feel appropriate spirit throughout. Brahms' *Lullaby* gave opportunity for color and phrasing and these, coupled with the beautiful blend of the voices, afforded the listeners much pleasure. Oley Speaks' *On the Road to Mandalay* (with the incidental solo by Hector Smith), two negro spirituals by H. T. Burleigh, *Heav'n, Heav'n and De Gospel Train*, three chants by Marshall Bartholomew, *Eight Bells*, *Away to Rio* and *Old Man Noah* were other numbers sung. The club was ably assisted by Alma Kitchell, contralto, and Helen Jeffrey, violinist. Mrs. Kitchell showed rare skill in her singing of the well known aria *Mon coeur s'ouvre à la voix*, from *Samson et Dalila*, as well as in the songs of her second group. Miss Jeffrey's offerings were rendered with the technique of an artist.

Boston, Mass.—(See letter on another page).

Cheyenne, Wyo., April 14.—The entire city is happy over the gift of a magnificent new pipe organ to the First Presbyterian Church now in process of construction. The instrument has been presented by Mr. and Mrs. Clarence Holliday. Mrs. Holliday is a fine pianist and an organist of merit.

The P. E. O. Chapter presented Mrs. Maurice W. Collins, dramatic soprano, at the high school auditorium, April 11. Assisting were Helen Michau, pianist, of St. Joseph, Mo., and Flora Mackay, contralto. Mrs. Harold L. Vaughan played excellent accompaniments. The *Cry of Rachael* (Salter), and *Harriet Ware's Sunlight* brought an ovation for Mrs. Collins while *The Erl King*, by Mrs. Mackay, won high praise. Miss Michau opened the program with a dashing rendition of Rachmaninoff's *Polychinelles*.

Easter Sunday was marked with much good music. At St. Mary's Cathedral, a choir of male voices sang Millard's mass in G under the direction of Mrs. T. J. Cahill, organist. At the First Presbyterian Church, the mixed chorus gave pleasure with its presentation of *Death and Life*, James F. Seiler, directing.

Mrs. A. W. Woodruff, who came to Cheyenne three years ago from Paris, has taken a high rank among the musicians of the city. She has a well trained dramatic soprano voice. On April 10, Mrs. Woodruff took part in a concert in Ogden, Utah, receiving appreciative commendation. The singer was again heard in the Tabernacle at Salt Lake City. Mrs. T. Joseph Cahill, of Cheyenne, was the accompanist.

The presence of William Bradford, of New York, was the occasion for a delightful musicale at the home of Mr. and Mrs. Charles L. Rigdon. The honor guest was here for the purpose of interesting the citizens in community-singing and playgrounds. He has a repertory which is apparently unlimited and his tenor solos were a great treat to the many invited friends. W. L. L.

Chicago, Ill.—(See letter on another page).

Detroit, Mich.—(See letter on another page).

Eagle Grove, Iowa, April 26.—Cecil Fanning, baritone, gave an interesting recital under the auspices of the Cecilia Club at the Princess Theater, April 9. His accompanist, H. B. Turpin, contributed a large share toward the success of the occasion. Mr. Fanning sang Tchaikow-

sky's *Pilgrim Song* beautifully, and his rendition of two of Loewe's dramatic ballads, *Tom the Rhymer* and the *Elf-King*, brought enthusiastic applause. A novel feature of the program was a group of old French folksongs for which the singer, after explaining to the audience the character of the selections to be given, created an effective atmosphere by donning a black smock of the type worn by French workmen. Mr. Fanning was at his best in these folksongs with action because he so thoroughly enjoys singing them. He transmitted to his hearers the humor and pathos with an admirable simplicity that was consummate art. Mr. Fanning, with Mr. Turpin, appeared in another concert on April 11 at the Iowa State Teachers' College at Cedar Falls. G. M. T.

Fitchburg, Mass., April 12.—Easter Sunday was observed musically in the churches in the usual significant and impressive manner. There was special interest this year because it also marked the beginning of the new church music year, with various changes in the several choir lofts of the city. At the First Baptist Church, William Walker, violinist, assisted the solo quartet. At the First Universalist Church, an instrumental trio comprising William E. Hackett, violin; George Wood, cello, and Albert B. Damon, flute, assisted. At St. Joseph's Catholic Church James Bond, violin; F. H. Bernhardt, bass, and Pietro Susco, clarinet, appeared. At the Chapel of the Good Shepherd, a pipe organ was dedicated in connection with the morning service, William Barnsley, organist, being heard in a special program that served to bring out the fine qualities of the new instrument.

The preceding Lenten season was observed at Christ Episcopal Church with a series of special organ recitals by Herbert C. Peabody. Among those appearing as assisting artists were Mrs. H. A. White, and Mrs. George B. Lord, sopranos; Mrs. Leroy Tucker and Mrs. Ernest T. Daniels, contraltos, and Franklin Knight, Jr., violinist. On the Wednesday evening of Holy Week there was an excellent presentation by the choir of this church of Maunder's sacred cantata, *From Olivet to Calvary*, with Edith Congram Dole, soprano; Henry J. Clancy, tenor, and Herman S. Cushing, baritone, as soloists. On Good Friday evening Stainer's *Crucifixion* was sung with Mr. Clancy, tenor, and Frederick C. Balfour, bass, as soloists. Both cantata presentations were under the direction of Mr. Peabody, who presided at the organ.

At the meeting of the music department of the Fitchburg Woman's Club, on April 4, the Myrtle Jordan Trio of Boston, including Myrtle Jordan, pianist; Carmela Ippolito, violinist, and Mildred Ridley, cellist, gave a delightful program including solos for each instrument as well as especially commendable renditions by the ensemble. This trio of young artists has appeared in Fitchburg before and are entitled to much praise for the character of the programs which they give. Mrs. Herbert I. Wallace and Mrs. Ralph H. Fales were the hostesses. At this meeting Mrs. George Lombard was re-elected chairman of the music department for the ensuing year.

At the preceding meeting of the department, an especially attractive program was given by local musicians under the direction of Mrs. Leon Drury and Mrs. Leroy Tucker. Mrs. Tucker gave an interesting and carefully prepared talk on *Modern Music*, illustrated effectively with songs and instrumental numbers by Ruby F. Smith, soprano; Alice Jones Tucker, contralto; Henry J. Clancy, tenor; Joseph Fraudela, violinist, and George Wellington, pianist.

Many Fitchburg music lovers journeyed to the adjoining city of Leominster when Guy Maier and Lee Pattison gave one of their joint piano recitals under the auspices of the Thursday Musical Club.

Emil Paananen, the Finnish violinist, formerly with the Minneapolis Symphony Orchestra and engaged for next season as concert master with the Cleveland Symphony, delighted a large audience of local Finnish-speaking people, with other local music lovers, at a recital given April 3, in the Finnish Evangelical Church.

The Duo-Art piano was demonstrated at a joint concert given by Velma Balcom, soprano, and Anis Fuleihan, composer-pianist, both of Boston. These appeared at Chamber of Commerce Hall through the courtesy of M. Steinert and Sons, at the organization meeting of the State of Maine Society of Fitchburg, the members of which include natives of the Pine Tree State who reside in Fitchburg.

One of the recent musicales in this city was given by the piano pupils of Mrs. Carl Whitney. Those appearing were Edith Couch, Ashley McCoy, Ethel Schragle, Maxine Temple, Rottie Couch, Esther Chalmers, Rita Girard, Blanche Kasper, Reba Chalmers, Maybelle Gowing, Velma Dudley, Ruth MacNeill and Mrs. Whitney.

The annual band concert for the benefit of the Musicians' Relief Association of Fitchburg and Leominster was given in City Hall, April 10, by the combined bands of the two cities numbering over sixty musicians. Angelo Truda of Worcester conducted and the soloists were Bertha Cote, of Leominster, soprano; Charles Lindskog, cornetist, and Ray Shattuck, trombone. C. C. M.

Fort Collins, Colo., April 14.—Students of the Conservatory of Music of the Colorado Agricultural College, under the direction of Alexander Emslie, head of the conservatory, gave two performances of *The Bohemian Girl* at the Empress Theater, April 2 and 3. The production was excellent for amateur work and was highly praised. Those taking leading parts were Donald E. Bliss, George L. James, W. S. Hill, Preston Murphy, Miriam Kilburn, Russell Margrave, Alexander Emslie, Mildred Eastburn, Jennie Edwards, Dorothy M. Becker and Josephine Hopper. Miss Hopper did some special dances. The singing both of soloists and chorus was good, one notable thing in the production being that it was attempted (and accomplished successfully to the surprise of many) without a conductor. The chorus and principals were drilled to this end for months. E. A. H.

Lancaster, Pa., April 24.—The Organists' Day will be observed by the Lancaster Chapter, Association of Organists, during Pennsylvania's second State-wide Music Week, May 13 to 19. One of the leading theaters will be engaged for a demonstration of the kind of music which should accompany the silent drama. The afternoon program will feature recent achievements in the art of piano-forte construction by the Steinway Company, and a comparison recital on the Ampico by a celebrated pianist. In the evening a guest recitalist will play a free organ recital. Among the various committees appointed by Dr. William (Continued on page 40)



THE HARCUM SCHOOL
FOR GIRLS BRYN MAWR, PA.
Thorough college preparation or special study.
Music, art. New stone building, large grounds.
Hockey, tennis, basketball, riding.
Write for illustrated catalog.
MRS. EDITH H. HARCUM, B.L.
Head of School
MRS. L. MAY WILLIS, B.P., Academic Head



Photo by Apeda.

MARGARET NORTHRUP

SOPRANO

"ENTHUSIASTICALLY RECEIVED"
"WINS INSTANT RECOGNITION"

New York Debut, Aeolian Hall, March 29, 1923

Margaret Northrup made a pretty picture in her dainty white gown. Her voice was of light quality and of sweet timbre and she sang quite in tune.—Katharine Spaeth, *Evening Mail*.

Margaret Northrup gave proofs of her delightful art and of her strivings after high ideals. She has an interesting personality and is a singer possessing taste and routine, co-ordinating with pronounced talent for public appearance, so attaining the best effects. Her sweet voice is produced smoothly and artistically; combined with excellent diction, spirit and intelligence, which enabled her to obtain unusual success.—Maurice Halperson, *New York Staats Zeitung*.

She sang with a voice often of bell-toned clarity and beauty. The German group ended charmingly with the *Serenade* of Strauss, while the first of her French pieces, Fauré's *Butterfly*, had to be repeated.—Richard Aldrich, *New York Times*.

Her voice is of delightful quality and pure. In old music, where a smooth flow of tone is required, she was at her best.—*Telegram*.

In Handel-Bibb's "Bel Piacere" her voice had power and color.—*Evening World*.

She showed a voice of moderate volume and a clear agreeable quality of tone.—Mr. Perkins, *Tribune*.

Her singing was warmly received.—*Herald*.

A recital in Aeolian Hall, which made a favorable impression on the audience. She proved herself possessed of a very agreeable soprano voice, flexible, well-trained, responsive to the demands of several styles—Italian, German, French. The opening Handel "Aria di Poppea" was delivered fluently and fearlessly—that is, without evidence of stage fright. It was comforting to note the ease with which she rose to high tones, as in the words "as soft as air" in Munro's "My Lovely Celia." She entered into the true spirit of Schumann's "Roselein, Roselein." Her highest achievement was the same composer's poetic "Mondnacht," in which the liquid tones fell like a healing balm on ears tormented by so much throaty singing one hears these days.—Henry T. Finck, *New York Evening Post*.

Management:

MUSIC LEAGUE OF AMERICA, Inc.

Fisk Building, New York

MATZENAUER AND MACBETH PLEASE AS SOLOISTS WITH BOSTON SYMPHONY

Guy Maier Plays Krazy Kat—Elman in Final Concert—New England Conservatory Notes

Boston, Mass., April 29.—Two singers of deserved repute added to their laurels in Boston during the past week. At the symphony concerts of Friday afternoon and Saturday evening, April 20 and 21, in Symphony Hall, Margaret Matzenauer, mezzo-soprano of the Metropolitan Opera, gave a fresh demonstration of her superb vocal and interpretative resources in Weber's *Scena*, and Ocean, Thou Mighty Monster aria from the opera *Oberon*, and Isolde's impassioned narrative of love from the first act of *Tristan*. She sang with the sensuous beauty of voice and dramatic fervor that are the distinguishing characteristics of her art, stirring her audience to tremendous applause. For purely orchestral numbers Mr. Monteux presented Haydn's charmingly simple *Surprise* symphony and two novel items: a suite of two movements from Rimsky-Korsakoff's opera, *Tsar Saltan*—music of a pleasing folk song flavor but less colorful and inspired than other compositions from the same pen—and Respighi's fantastically frenzied and grotesquely sardonic *Ballad of the Gnomes*.

At the fifth and last concert of the Monday evening series, in Symphony Hall on April 23, Florence Macbeth, the charming coloratura soprano of the Chicago Opera, sang the wistful, beautiful air, *Ah, lo so*, from Mozart's opera, *The Magic Flute*, and the relatively animated and playful aria, *Con veggio*, from his *Il Seraglio*. Her singing revealed a lovely voice of good range, vocal skill of an uncommon nature and a fine appreciation of the classic spirit. Although she did not fully express the emotional appeal inherent in Pamina's moving plea, Miss Macbeth had a splendid success with her listeners in the more animated music of the second piece and was recalled many times.

A number of novel interest among the orchestral pieces of Monday's concert was Saint-Saëns' septet for trumpet, piano and strings. M. Saint-Saëns was a facile music-maker, and this septet, although agreeable music, will hardly be reckoned among his more significant works. The trumpet part was played with notable skill and musicianship by Georges Mager, solo trumpet of the orchestra, while the piano portion received an incisively rhythmical and altogether admirable performance from the highly talented young pianist, Jesus Sanroma, of the New England Conservatory of Music. The remainder of the program comprised Mendelssohn's songful and masterfully written *Scotch symphony*, Weber's stirring overture to the opera, *Oberon*; Wagner's joyous and ever-welcome prelude to *Die Meistersinger*, and for spirited closing number and climax, Berlioz's dramatic *Rakoczy March*.

GUY MAIER PLAYS KRAZY KAT.

Guy Maier, pianist, gave one of his enjoyable concerts of music for young people, Friday afternoon, April 20, in Jordan Hall. For novel departure Mr. Maier included in his program Carpenter's jazz-pantomime of *Krazy Kat*,

telling the story as he played it. Mr. Carpenter uses jazz and syncopation artfully, humorously, without any sacrifice of musical values. But the work lacks consistent inventive quality and not even Mr. Maier's interesting comments could make up for the absence of accompanying stage action which the piece plainly requires for effective and convincing performance.

The balance of Mr. Maier's well chosen program comprised an impromptu of Chopin, a gavotte of Bach, Chadwick's *The Cricket* and the *Bumble Bee*, Debussy's *Evening in Granada*, Lane's *Crapshooter's Dance*, some waltzes of Schubert and Chopin's polonaise in A flat major all of which he played with his customary skill and communicative ardor.

ELMAN IN FINAL CONCERT.

Mischa Elman, violinist, gave his final Boston concert of the season Sunday afternoon, April 22, in Symphony Hall. Mr. Elman's maturity as virtuoso and musician was amply and pleasantly disclosed in an interesting list of pieces which included Mendelssohn's familiar concerto, a smooth-flowing sonata in D major by Nardini, Sarasate's melodious *Gypsy airs*, together with lighter and displayful numbers from Mozart, Boccherini, Chopin, Brahms and the violinist himself. The audience made up in enthusiasm what it lacked in numbers.

N. E. CONSERVATORY NOTES.

Old Italian church music and old English madrigals, both serious and joyous, characterized a concert by the Conservatory Chorus, Wallace Goodrich conductor, and advanced students, given in Jordan Hall Thursday evening, April 26. The motet, *Christus factus est pro nobis*, of Felice Anerio, revived an interesting piece of church music. Merrie England of three centuries ago was represented by *When First I Saw Your Face*, Thomas Ford's madrigal for four voices; John Wilbye's *Flora Gaye Me Fairest Flowers*, a madrigal for five voices, and Thomas Morley's *Ballet* for four voices, *Now Is the Month of Maying*.

Soloists who had numbers on the program were Joseph Follen (Bellaire, O.), Elinor Colby (Claremont, N. H.), Elizabeth Bingham (Woodstock, Vt.), Lonnie Ogul (Mansfield), Susanna Thompson (Keyser, W. Va.), Katharine Nolan (Cedar Rapids, Ia.). J. C.

Rhea Silberta in Concert

On Sunday afternoon, April 29, the Rose Room of the Hotel Plaza was completely filled with an audience that went to listen to Rhea Silberta, pianist, assisted by two sterling artists, Vivienne de Veau, soprano, and Leo de Hieropolis, baritone. Miss Silberta, who is well known as a coach and composer, is now devoting much time again to solo playing, and she certainly should follow that branch of her art. To be sure, she is a very talented young woman and she does everything well, but, judging from the



RHEA SILBERTA

cordial reception that she received and the beautiful playing that she offered upon this occasion, she should not slight this side of her work. Miss Silberta is finely equipped technically, she phrases well, and colors her playing charmingly. For her first contribution she played three Chopin numbers—nocturne, op. 48, No. 1; waltz, op. 64, No. 1, and ballade, op. 47. Later she increased the favorable impression made by rendering a group, the high lights of which were Whithorne's descriptive *Pell Street* and her own delightful *fantasie-ballade*.

The *Message*, *Consolation*, *Samson Said*, *The Theft*, and the famous *Yohzeit* were the songs of Miss Silberta represented on the program. They were warmly received by the audience. Again one refers to Rhea Silberta's versatility.

Mme. de Veau is the possessor of a fine dramatic soprano voice which she uses with taste. She sang numbers by Chausson, Grovleg, Silberta, and Tschakowsky's *Jean D'Arc* aria.

Mr. de Hieropolis also made a very agreeable impression, for he revealed a rich, sonorous voice and he sings well. He was heard in a group of songs and the *Avant de Quitter* from *Faust*, *Gounod*. All in all, the program was a well chosen one and well rendered. And one must add that Rhea Silberta should be heard more frequently as a pianist!

CARYL BENSEL

AMERICAN SOPRANO

"A Popular Club Soloist"

"Miss Bensel was one of the best choral society soloists we have had. She has a voice of cello-like richness and she has breath to waste. She made her trills convincing and not accidental. In the old Scarlatti 'Gial sole dal Gange' there was speed and dexterity and a very pretty trill. In the Handel 'O Sleep, Why Dost Thou Leave Me?' there were many lovely sustained effects. The Veracini 'Pastoral' was sprightly and smooth. Miss Bensel also gave two integral obligati. It is to be hoped she will return."

—Pittsburgh Post (By HARVEY B. GAUL).

"Caryl Bensel came here unknown and unsung. She leaves after last night's performance with many friends. She has a voice of uncommon sweetness and of great pliability. She trills like a coloratura and enunciates perfectly. Handel's 'O Sleep, Why Dost Thou Leave Me?' was legato singing at its apex."—Pittsburgh, Sun.

"Miss Bensel as soloist of the evening was delightful, and much can be said of her superbly rich and resonant voice which easily filled the large auditorium. She sang several songs in French beautifully enunciated, and charmed her hearers into rounds of applause."—Harrisburg Evening News.

"She is not only an artist but also has a very pleasing personality which ingratiates itself to her audience and we bespeak for her a very brilliant future, and wish to thank her through you, for her contribution to the success of our concert."

Yours truly,
C. W. Hughes, Secy. and Treas.
St. Louis Apollo Club.

"In firmness and fluency of tone production, tonal shading, polish of technic, phrasing that adroitly conveys the significance of the text while clearly defining whatever beauty of line there is in the melodic curve and merging the ideas of poet and composer in the general finish of her work, she has advanced to the point that makes her singing a refreshing experience."

"Her voice has warmth, her tones are round, finely musical and edgeless. She has the intelligence not to force them up or below the natural range within which beauty clothes them. By avoiding such temptation she preserves an equable quality of scale and leaves the hearer satisfied."—Newark Evening News.

"She displayed a beautiful voice and musicianship of a satisfying quality. She reached a splendid climax in her second group and was obliged to respond with an encore."

—Danville, Virginia, Register.

"Miss Bensel has a mellow, appealing voice and her enunciation is unusually good. Her charm and graciousness of manner won her audience and she responded with encores to enthusiastic applause."—The State, Columbia, S. C.

"A program of rare brevity and good taste. A voice of opulence."—New York Times.

"Made a favorable impression and sang with confidence."—New York Tribune.

For terms and dates, address

CHAS. N. DRAKE, Manager Marlonette Concert Company
507 Fifth Ave., N. Y.

Extolled by the Pittsburgh Apollo, St. Louis Apollo, Harrisburg Apollo, Schenectady Male Chorus, Oratorio Society of New York, Singers' Club of New York, Glee Club of Nutley, Contemporary Club of Newark, General Federation of Women's Clubs, Mozart Society of New York, Beethoven Society of New York, New Jersey Federation of Women's Clubs.

Colleges

Coker, S. C.
Elon, S. C.
Averett, Va.
N. J. Coll.
for Women,
New Brunswick.

Orchestras

N. Y. Symphony
Lancaster Mun.



BUSY TENOR SPENDS ONLY TWO WEEKS OUT OF NINE MONTHS AT HOME

Paul Althouse, Who Sailed Last July for Australian Tour, Also Fills Dates in This Country While Wending His Way Home, Arriving in New York a Few Days Before Christmas—Then Starts Off Again for Another Three Months' Tour—Talks of Australia—Wants to Sing His Way Around the World Next—To Get Re-acquainted with New York During Vacation

Paul Althouse sailed last July from San Francisco on the Matsonia, in company with Arthur Middleton, baritone, and Rudolph Gruen, pianist and accompanist, for their first trip to Australia. To begin with the three are "regular fellows" and because of this, the entire tour went along smoothly, without a break of any kind, which is rather remarkable when one considers how easy it is for various temperaments to clash after too much of a "steady diet." Not once on the different water voyages was anyone ill and, all in all, the tour to Australia left many pleasant memories for the three. As for Paul Althouse, in several years he says he will go back for another tour. In fact, the tenor would



Left to right: Frederic Shipman, who managed the tour, Paul Althouse, Arthur Middleton and Rudolph Gruen, pianist, taken during an ocean voyage.

relish a tour around the world. Being out of North America for the first time, everything was new to him on his trip to Australia and he enjoyed it so that he now has the travel fever.

To get back to the beginning of the tour last July, the little concert party sailed on the Matsonia, stopping off at Honolulu for two recitals. Via the Manventura, they went to Sydney, Australia, where on August 10 they gave the first concert. In this city ten concerts were presented, five on the first trip and the rest on the way back from Tasmania. From Melbourne, they went to Adelaide, where they gave five concerts in eight days, singing also at Ballarat and Geelong, Tasmania.

"We made the trip to Tasmania," said Mr. Althouse, in recollecting some of the incidents on the tour, "on the dirtiest little boat you ever saw. To make the date, we couldn't take the regular steamer—that reminds me that we covered pretty good ground in a comparatively short space of time. We gave, to be exact, forty-two concerts within ten weeks, traveling in three countries. This particularly dirty boat was a freighter to Tasmania. You see we had only expected to sing two concerts, one in Hobart and the other in Launceston, but the success was so big in Hobart that two extra concerts were arranged, and to fill these we had to sing five nights straight and make four trips of 190 miles each in an automobile every day from Hobart to Launceston.

"Then we went back to give another series of recitals in Melbourne and in Sydney; the demand for concerts in

these cities was so great. Finished in the latter city, next we moved to New Zealand where a series was held in Auckland.

"And let me say right here," broke off Mr. Althouse, "that while on this trip, although I am not a prohibitionist, I realized the good prohibition has done for America. Much evil and suffering are the result in Australia from everything being so open and free. Strangely enough I met 'Pussyfoot' Johnson on the tour, but he struck me as being a pretty good sort of fellow. He said he was not in Melbourne to bring about prohibition, but merely to look the ground over.

"The people of Australia are fine; we all liked them immensely, so kind and cordial they were! We were entertained royally; in many cities by the Mayor and Mayoress. Often speeches of acknowledgment were in order, then Middleton shone! I was not and never will be a speech-maker, but you should hear 'Mid.' He was always ready, no matter what the occasion, and let me tell you, his 'ministerial' stunt—as we called it—was a corker.

"In Australia I enjoyed the horse races, and down there incidentally I met some relatives who had migrated from Reading, Pa., forty-five or fifty years ago. And I was the first one of the relatives who has ever been to Australia.

"Coming back to America, we stopped off again at Honolulu and gave two more concerts in four days, between boats. On our return to San Francisco I had a tour through



IN MELBOURNE

The tenor, on his recent tour of Australia, met "Pussyfoot" Johnson and was snapped outside of the hotel with him.

California, arriving home two days before Christmas. Incidentally, I have only been home two weeks out of nine months! Some record, eh?" he laughed. "Two weeks after Christmas I left on another three months' tour to the coast."

Mr. Althouse, in touching on his concerts in Australia, said that the difference between the audience of America and there was very interesting to note.

"After the first recital there," he explained, "the audience would stand up and start to shout and yell for numbers that had appeared on the first program, and, mind you," he emphasized, "they insisted upon having their favorites sung. It was very funny; one side of the house would shout for one song while the other side might desire something else. Well, the side who had the strongest lungs won out! Why, we often gave five different programs in one week to almost the same people. The music loving public in some places is not so big, so the same people came every night to the series. I think in Melbourne, we sang to the best audience."

And in answer to the question: "What kind of songs the Australians liked best?" "With me," he replied at once, "I found the most popular numbers on my program were the



© Underwood & Underwood

PAUL ALTHOUSE

big aria from Pagliacci, The Blind Ploughman and Gartlan's Lilac Tree, which showed they had no special liking for any particular type. They did, however, favor the operatic arias!"

And because Paul Althouse has traveled so much this winter, he has decided to try New York for his summer vacation . . . to become reacquainted with its many attractions again. J. V.

DETROIT NOTES

Detroit, Mich., April 20.—The last of the series of twenty "pop" concerts was given March 25, at Orchestra Hall, with Victor Kolar conducting. It was a request program and was illuminating as to the taste of the audiences that attend these concerts. The program opened with the overture to Ruy Blas, by Mendelssohn, and ended with the Marche Slav by Tchaikowsky. Between these came the overture to Tannhauser, which received the greatest number of requests; the Nut Cracker Suite, Tchaikowsky; Scheherazade, Rimsky-Korsakoff, and the Caucasian Sketches, by Ippolitoff-Ivanoff. Valbert P. Coffey at the celesta was asked to play his solo a second time in the Tchaikowsky suite, so great was the applause. Ilya Scholnik, violinist, scored as usual in the Scheherazade, as did Herman Kolodkin, viola, and A. Rey, English horn, in the Sketches. At the close of the program Mr. Kolar and the orchestra were acclaimed by the audience in no uncertain manner. It was a fitting climax to the series which has brought within the means of all, orchestral concerts of exceptional merit. Mr. Kolar has built his programs with skill and they have been performed with gratifying success.

CLOSING CONCERT BY STRING QUARTET

On April 2 the Detroit String Quartet gave the closing concert of its series in Memorial Hall before a large audience. Valbert P. Coffey, viola, and Gaston Brohan, bass, assisted, and Ossip Gabrilowitsch was the soloist. Ilya Scholnik, William Grainger King and Philipp Abbas are the permanent members of the quartet. Though handicapped by the necessity of having a different viola player each time, the ensemble has in the main been smooth.

RUSSIAN OPERA COMPANY RETURNS.

A return engagement of the Russian Opera Company presented a week of opera during the last week of Lent. The company was presented by the Detroit Concert Direction.

CADMAN AND PRINCESS TSIANINA HEARD.

Charles Wakefield Cadman and the Indian Princess Tsianina were heard in a characteristic recital in the auditorium of the Westminster Church, March 26. Mr. Cadman spoke of the American Indian and his music, played piano illustrations and accompanied the singer. The Princess, in native costume, displayed beauty of voice in the tribal melodies. The program was given under the auspices of the Detroit New Century Club.

MME. CLEMENS GIVES CLOSING RECITAL.

On March 29, in Memorial Hall, Clara Clemens gave the last of her series of seven historical song recitals. The program was devoted to songs by Hugo Wolf, Gustav Mahler, Richard Strauss, Renato Brogi, Ottorino Respighi, M. Fernandez and Filippo Pedrell. J. M. S.

Washington Heights Musical Club Reception

On the evening of May 4, Miss J. R. Cathcart is to receive members of the Washington Heights Musical Club and their friends at her studio at 200 West 57th Street. A musical program will be rendered by pupils of Ethel Grow as follows: Esther Powell will sing Mouth So Charming (Lotti), If Thou Lovest Me (Pergolesi), Pipe Out Ye Silver Flutes and Hesperus (Goatley), If (MacFadyen), Dusk in June (Foster); Miss Cathcart will offer The First Meeting (Grieg), I Hear a Thrush at Eve and I a Nightingale (Cadman), March Wind (Salter), and Mrs. Charles Kumpf will contribute three songs to Odysseus (Cadman).

Letz Quartet Not to Disband

The announcement that Hans Letz had accepted the position of concert master of the new State Orchestra has created the erroneous impression that the Letz Quartet would disband; while Mr. Letz and his quartet are joining the orchestra for the New York concerts, this will only occupy part of their time, and during the season they will again make extended tours of the Middle West and South.

The quartet will appear in Pittsburgh for the fourth season in succession November 16, in Carnegie Hall, under the auspices of the Pittsburgh Musical Institute.

Seven Original Etchings

By Marianne Hirschmann-Steinberger

Mozart: Voi Che Sapete

Beethoven: Sonata Pathétique

*Schubert: Wanderer's Night Song

Mendelssohn: Spring Song

*Strauss: Voices of Spring

†Bruckner: Adagio from Eighth Symphony

*Brahms: Cradle Song

*These reproductions appeared in April 26th issue of the MUSICAL COURIER.

†See reproduction in this issue.

Imported by Kiefer & Company, 15 Whitehall St., N. Y.
For sale by G. Schirmer, Inc., 3 East 43rd St.

First time offered in the United States

BEETHOVEN RECITAL

An educational Lecture-Recital, devoted exclusively to the vocal works written by Beethoven for solo voice.

A superior attraction for Schools, Colleges and music clubs. Songs and arias explained and demonstrated by

Frederic Freemental, Lecture-Recitalist

NOW BOOKING

Apply Management Frederic Freemental

50 West 67 Street, New York

SEVCIK IS INTERVIEWED

By Amy Keith Carroll

The one thing Otakar Sevcik is afraid of is a telephone. The great Czech violinist, who finds King George "a democratic chap," who knew all the crowned heads of Europe when crowned heads were the thing, who has been decorated many times by royalty for his genius in teaching—this is the man who is upset by a telephone bell. He turns pale, his English gets blistered and finally he drops the receiver in despair and leaves the room.

Knowing his dislike for the little instrument which holds our world together, I betook myself uninvited to his studio in Bush Conservatory the other day, content to wait patiently until he could see me. In the ante-room I found several pupils, either waiting for their lessons or stopping to compare notes on what the professor had just given them. Fragments of their talk reached me: "You can't do it unless you relax the wrist!"—"But he says that staccato is best controlled this way!"—"He says that if I do the first

ache." Tears came to my eyes, as I thought of the agony that had forced the continuance of this master work, of the nerve strain he was under, and how we in America know him, in his full maturity, only as a lovable, smiling personality of rare charm.

Another amazing characteristic of the man is his youthfulness. Celebrating his seventy-first birthday just the other day, he is as full of "pep" and vitality as a man of forty-five, with an astonishing capacity for sustained, hard mental endeavor. He never sleeps more than five hours a day, and told me that for six years, when he was working on his new technical books just published as opus 11, he never took more than four hours sleep in twenty-four.

"Sleep is only a habit—a custom," said this Napoleon of today. "Look at the hen! In summer time, she sleeps only two hours a day; in the winter, she sleeps twenty. The daylight, not her needs, regulates her habits. I eat much vegetable food and very little meat," continued this seventy-one-year-old man. "I do not drink and do not care for society, so I lead a quiet life. The life of a man contains just about so much vital energy, and it depends on each one how he burns up that energy. The body is like a machine. The more recklessly it is used, the shorter its life. Life here in America is more intense than it is in Europe. The urge of it is greater. Everyone seems keyed to less moderation."

Mention of living conditions led me to ask him if we in this country seemed to him as money-mad as we are reputed to be. Sevcik smiled. "No," said he, "it is the same in Europe. Everybody scrambles for the money there, too, only we don't get it like you do over here. That is the only difference."

"Everything is so expensive in America, I foresee a time when music as an art will cease to exist, because it is too expensive. I read just the other day in one of your magazines that the cost of a career for an artist is at least \$60,000. Think of it! Even the price of tickets to a concert is too much, the artist's charge is too high, and what the managers charge the artist—that is terrible. Soon a time will come when music is so expensive that it cannot be supported."

And then by accident I discovered that Sevcik is a violent anti-prohibitionist. The Eighteenth Amendment is anathema to him. He became quite rabid for one who had just told me that he is a total abstainer, and I felt the voice of temperate Europe speaking. "Without drink, there is no society," said he. Verbum sap.

Zeckwer-Hahn Students Win Prizes

It is becoming a frequent occurrence to hear that a student from the Zeckwer-Hahn Philadelphia Musical Academy has won a prize or scholarship of one kind or another. Grisha Monasevitch won the first place and \$200 at the Federation of Music Clubs Contest, held at State College, Pennsylvania. This young violinist, who previously won the Sevcik scholarship at Ithaca against fifty-five contest-

Life's Technic

By Otakar Sevcik

Sleep is only a habit!

Everybody in Europe scrambles for money, just as they do in America, but there they don't get it—here they do.

Music as an art will soon cease to exist, because it is becoming too expensive.

The body is like a machine. The more recklessly it is used, the shorter its life.

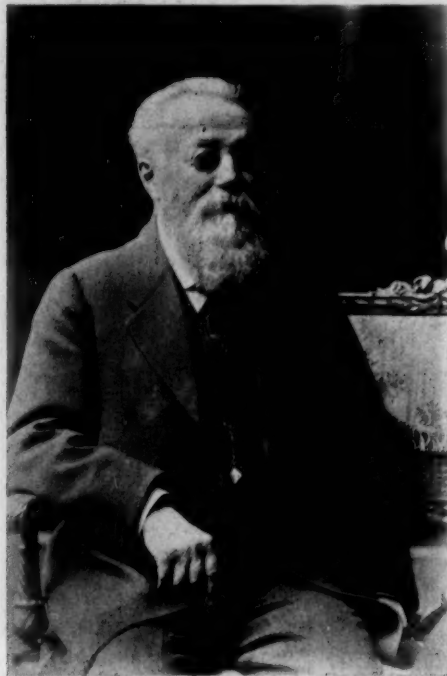
ants, will represent Pennsylvania in the national contest, to be held at Asheville, N. C., in June. He has also been the winner of the Philharmonic Society and the Hahn gold medals. Henry Berwin, another Zeckwer-Hahn student, won the annual Hahn gold medal contest for violinists, held on April 15 at the Philadelphia Musical Academy. There were sixteen contestants. The selection played by the contestants was the first movement of the Vieuxtemps concerto No. 2.

Music Teachers' National Association Elects Officers

The new officers of the Music Teachers' National Association have just been announced. J. Lawrence Erb, Mus. Doc. and president three years, is succeeded by Charles N. Boyd, and the further list of officers follows in detail herewith. The Proceedings of the recent New York meeting (during Christmas week of 1922) will soon be published. President, Charles N. Boyd; vice-president, L. R. Maxwell, New Orleans, La.; secretary, M. L. Swarthout; treasurer, Waldo S. Pratt, Hartford, Conn.; editor, Karl W. Gehrkens, Oberlin, Ohio. Executive Committee—James D. Price, Warehouse Point, Conn.; William Benbow, Buffalo, N. Y.; Philip G. Clapp, University of Iowa, Iowa City, Ia.; Rosseter G. Cole, Chicago; George C. Glow, Poughkeepsie, N. Y.; Dean Fredrik Holmberg, University of Oklahoma, Norman, Okla.; Charles N. Boyd, Pittsburgh, Pa.; M. L. Swarthout, Decatur, Ill.; Francis L. York, 5035 Woodward avenue, Detroit, Mich. Counselors—J. Lawrence Erb, New York City; Prof. Chas. H. Farnsworth, Teachers College, New York; Karl W. Gehrkens, Oberlin, O.; Leon R. Maxwell, New Orleans, La.; Dean Robert G. McCutchan, Greencastle, Ind., and Waldo S. Pratt, 86 Gillett street, Hartford, Conn.

August Arnold Suffers Paralytic Stroke

August Arnold, pianist, now residing at 40 Clinton street, Bloomfield, N. J., recently suffered a paralytic stroke. He was cared for at the Memorial Hospital, Newark, N. J., but he is now neither able to speak nor walk. Mr. Arnold has become well known as an accomplished and modest artist and as a man utterly free from what may be called "artist's envy."



OTAKAR SEVCIK

movement of the Wieniawski slow for two months that way, then I can take it up to tempo."

The words seemed like chips falling from a sculptor's chisel. The spell of Kubelik's teacher was upon them. In the group was a brilliant violinist, a man of astonishing technic, with a thrill and a staccato that make you feel hopeless, if you are a fiddler. While I waited I talked with this man—Bruno Esbjorn—of his impressions of the master.

"Wonderful, wonderful," was Esbjorn's exclamation. "The man is a marvel. Such a knowledge of technic! I studied with Willy Hess, Carl Flesch and others in Europe, but what are they compared to him? They would say to me: 'That is perfect.' Sevcik says: 'That is good, yes, but you can improve it this way,' and he gives me an idea that goes to the very root of the matter. And he is so kind and human," he finished appreciatively. I thought how Ericka Morini had used that same phrase in speaking of Sevcik, with whom she studied for years.

After an hour or more—they say he is prodigal of his time with his pupils—the door opened and out came Sevcik, the little man who probably has caused more temperamental violinists to get down to good, hard work than any other living person. He is rather small in stature, with silky, greyish hair and beard, and he has a most friendly manner. The dark glasses which he wears because of the loss of his left eye through a broken violin string, do not conceal the cordial, sincere greeting.

I was fascinated by his hands. They are the hands of a man to whom work is a gospel. They have not the tapering fingers of one type of artist—Jan Chapiusso, for instance, has a remarkably powerful, long-fingered hand—even for a pianist. The Sevcik hand is short, square, almost chunky, but of an almost incredible flexibility. Not only do the fingers seem moved by springs, but the whole hand is resilient, and, curiously, he gestures as he talks, almost entirely with the left hand, with fingers in a playing position as though he would accentuate his remarks by chords.

Small beginnings of great works are to me of absorbing interest. The tiny departure from the beaten path that marks the trail to fame is seldom blazed. So I asked Sevcik how he came to write the famous School of Violin Technic that has guided the fingers of hundreds of thousands through the mazes of violin playing since it was first written in 1883. And I found a story at once amusing and pathetic.

"At the mature age of seventeen," the professor spoke reminiscently with a quiet smile, "when I had just graduated from the Prague Conservatory, my first position was an engagement as concertmaster of the Salsburg Orchestra and chief violin instructor at the music school there. I could find no exercises for my pupils that would suit me, so I set out to write some for them. These were successful and I had them copied for each pupil in turn. The next year I entered the Conservatory in St. Petersburg (now Petrograd), and for entrance I was required to submit a composition. So the exercises became opus 1, and the technical method was born.

"But there was a more serious reason for my persisting with the work. This injury to my eye," and he covered his left eye, "has given me constant pain like a toothache for thirty years and it was only by concentration on the work that I could win release from the incessant, gnawing

WINSTON-SALEM, NORTH CAROLINA

Civic Summer Master School of Music

WILLIAM BREACH, Director

Six Weeks Session, June 25th to Aug. 4th

A. Y. CORNELL

Celebrated Vocal Instructor of New York City
will head the Vocal Department

DICIE HOWELL

Soprano and Teacher

ADELAIDE CAMPBELL

Head of Voice Department, Hollins College, Va.

CHARLES TROXELL

Tenor

Assistants to Mr. Cornell

CHARLES GILBERT SPROSS

Coach and Accompanist

MRS. WILLIAM JOHN HALL

Piano, Normal Method

Teachers Normal Courses—Piano and Voice

Session held at Salem College—Oldest Women's College in the South—Beautiful Campus—Fine Music Building—Studios—Practice Rooms—Recital Hall—Artist and Student Recitals—Civic Orchestra Concerts and Summer Festival. Winston-Salem is North Carolina's largest city. Situated within fifty miles of main range of the Blue Ridge Mountains, has altitude of 1000 feet—Delightful climate, healthful and invigorating. Accommodations in new modern dormitory building at reasonable rates. Early registration is advised.

FREE SCHOLARSHIPS

Mr. Cornell and Miss Howell each have consented to award a free scholarship to the student who after an open competitive examination is found to possess the greatest gift for singing. Four other scholarships will also be awarded. Free scholarship application blank on request. For Catalogue and Full Particulars Address

SECRETARY CIVIC MUSIC COMMISSION

Box 514, Winston-Salem, N. C.

MRS. LATTA IS DOING THINGS IN MEMPHIS

Mrs. S. J. Latta, of Memphis, Tenn., was a visitor at the MUSICAL COURIER offices here last week. She has spent her life in music, and feeling that she must do her bit practically towards helping musical development in the South she brought nine of the world's greatest artists to Memphis during the past three years.

To arouse general interest in music in her city Mrs. Latta has persuaded 103 prominent business men of that section



Photo by Marceau Studios.

MRS. SAMUEL LATTA

to underwrite her musical movement. The sponsors for it are Bishop Thomas Gailor, Dr. Charles Blaisdell, pastor of Calvary Episcopal Church; Dean Israel Noe, of St. Mary's Cathedral; Rabbi William Fineshreiber, Father Pastorelli, of Memphis. New York sponsors are Bishop William T. Manning, Dr. John H. Finley, of the New York Times; John C. Freund, Leonard Lieblich, Baron G. Collier, Mesmore Kendall, and William Wade Hinshaw.

In November, 1924, a \$2,000,000 auditorium will be opened in Memphis; this occasion will be of interest to the entire South. Thomas Edison, who lived in Memphis as a boy of twenty when he was a telegraph operator, still loves Memphis and has promised to be in the city on the occasion of the opening of the auditorium. It will be built on the same site where Edison boarded when a boy. One of the most interested men in the musical development of the South is Clarence Saunders, of Piggly Wiggly fame, who recently gave Wall Street such a surprised sensation.

Mrs. Latta, during her New York visit, called upon her intimate friend, Mrs. Warren G. Harding, at the Waldorf-Astoria Hotel (New York) April 24, and when she left to attend the rehearsal of the American Orchestral Society, she suggested that Mrs. Harding slip on a coat and go with her. Mrs. Harding said she "would love to go," but she already had an engagement; however she asked Mrs. Latta to take a greeting to the society from her. This was what she wrote: "Through my friend, Mrs. Latta, greetings to Mrs. Harriman and her great work for the recognition of American work and American artists. Mrs. W. G. Harding. April 24, 1923."

Harvard Glee Club Heard

Dr. Archibald T. Davison, conductor, and the Harvard Glee Club invaded Carnegie Hall again on April 14 and delighted a very large audience with one of the finest programs of male chorus singing the writer has ever heard. It hardly seems possible that these college students could accomplish the beautiful shadings, fine attacks, pianissimos and crescendos so noticeable. Dr. Davison has done wonders with this club and the audience showed its keen approval.

The program was as follows: Fair Harvard; Adoramus Te (Palestrina); Arise, O Ye Servants of God (Sweetinck); Tenebrae Factae Sunt (Palestrina); Ye Watchers and Ye Holy Ones (17th Century German melody); Fire, Fire, My Heart (Morley); Vierge Priere Bouddhique (Boulanger); Russian folk songs—Song of the Lifeboat Men—Fireflies—At Father's Door, Choral Hymns from the Rig-Veda (Holst); Hymn to Manas—Hymn to Soma—To Agni; The House Among the Trees (Ballantine); folk songs—The Hundred Pipers (Scottish); Lament for Owen Roe O'Neill (Irish); Bonnie Dundee (Scottish); Noon Quiet in the Alps (Bossi); Cum Sancto Spiritu, from the Mass in B minor (Bach).

Paulsen Wins Symphonic Prize

P. Marinus Paulsen, of Marion, Indiana, and Chicago, and conductor of the Indianapolis Symphony Orchestra, won the thousand dollar prize offered by Balaban and Katz for a native work in symphonic form. His Oriental Suite was chosen as the best of five surviving works out of ninety compositions submitted to a committee of three. The remaining four compositions, winning honorable mention, were by Carl Busch, of Kansas City; Franz C. Bornschein, of Baltimore; Louis Cheslock, of Baltimore, and Herman Hand, of New York. A complete report of this competition will appear in next week's issue.

San Carloans Capture Cuba

Havana, Cuba, April 29.—The San Carlo Opera Company opened its season here last week and is having the greatest success ever recalled in Havana. Special successes

of this week were The Barber of Seville, with Ruffo in the title part, which won him a tremendous success; and Othello, with Fittz, Ruffo and Paoli. The Saturday matinee, Lucia, with Josephine Lucchese and Tito Schipa, was another feature of the week. The President of Cuba and numerous diplomatic representatives, including American Ambassador Crowder, were present at the opening performance. Havana society attended en masse. The company is generally regarded as the finest ever heard here. P.

Ilonka and Pupils in Recital

That Ilonka and her pupils have much to offer was demonstrated at the Town Hall on Saturday evening, April 28, when they presented a program which was so full of interest that practically the entire audience remained for the last number, even though it was close to 11:30 before the dance recital came to a close.

Ilonka has a number of very talented children in her classes, several of whom it was apparent have had considerable stage experience. However, the entire program went off very smoothly for a pupils' recital, and every one participating in it, from the tiniest tots to the older girls, seemed to enter into the spirit of the various dances and enjoy themselves to the utmost. The program included ballet, toe, interpretative, national and character dances, for all of which the costumes were most appropriate and some of them very beautiful. Ilonka herself was seen in several numbers and displayed personality, grace and a feeling for rhythm. Numerous floral tributes and gifts were evidence of the fact that she has many friends and admirers of her art and her ability as a pedagogue. The piano accompaniments for the recital were furnished by Olga Halasz.

Gertrude Voigtlander Sings

On Thursday evening, April 19, at 200 West 55th street, Gertrude Voigtlander, lyric soprano, presented interestingly an exacting program before an enthusiastic audience. Miss Voigtlander revealed poise and grace and a secure musical

"The Pathetique of Tschaiowsky is a test for conductors. In Berlin we have perhaps been spoiled by Nikisch—but when a Slav like VLADIMIR SHAVITCH (with the Berlin Symphony Orchestra) gives us such a passionate, inspired performance, that alone suffices to prove the artist to be a chosen one."
Berlin Volkszeitung, April 5, 1923

understanding. Her diction in French, German, Italian and English was clear and polished, so that one followed with pleasure the flow of full, free tones of the fresh young voice. She sang a Mozart group: Deh vieni; Porgi Amor; Voi che Sapete; Vedrai, Carino; Fruhlingsglaube, Schubert; Veilchen, Herney; Berceuse, Gretchaninoff; J'entends le moulin, Grant Schaefer; Ah, la belle Menoth, Luckstone; Synnove's Song, and When I was Seventeen (Swedish Folk Songs); Nymphs and Shepherds, Purcell; Boat Song, Harriet Ware; At the Well, Hageman.

A number were repeated and encores added. It was apparent that the young woman has had excellent training. Helen Huit played the accompaniments with remarkable skill.

A Cleveland Institute of Music Correction

If a recent MUSICAL COURIER news item it was stated that Mrs. Adela Prentiss Hughes was responsible for the existence of the Cleveland Institute of Music. It appears that this information was incorrect as Mrs. Hughes, although she has been identified with many important Cleveland

FOREIGN NEWS IN BRIEF

ERIK SCHMEDES GIVEN OVATION ON TWENTY-FIFTH JUBILEE

Vienna, March 9.—Erik Schmedes, the Staatsoper's Wagnerian tenor, who has sung at the Metropolitan, has been made an honorary member of the Vienna Staatsoper, on the occasion of his twenty-fifth jubilee. Schmedes has unexpectedly regained his voice, and at a big festival concert, given last night in his honor, appeared in Wagnerian arias and duets, together with his handsome young daughter, Dagmar Schmedes.

The most important compositions heard at the festival were the Hiller Variations and Fugue, piano quintet, op. 133, Requiem for alto, choir and orchestra, op. 144, Hymn to Love and the Böcklin Suite. A. Q.

A NEW JENO HUBAY WORK PERFORMED

Budapest, March 7.—A new composition by Jenő Hubay was recently performed here on the occasion of the celebration of the hundredth anniversary of the birth of Petoefi, the Hungarian poet. The work was called a symphony, but was more in the nature of a cantata, being a setting for tenor and soprano solos and chorus of a dozen poems by Petoefi, with orchestra accompaniments. The work was conducted by the composer. Z. K.

EGON POLLAK SERIOUSLY ILL

Berlin, April 14.—Egon Pollak, conductor of the Hamburg Opera, after a severe case of pneumonia, has had to have two ribs removed to prevent further complications. Mr. Pollak's condition is at present so serious, that some

musical enterprises, never has been associated practically in any way with the Institute. In fact it owes its existence today to another woman and her loyal and interested friends in Cleveland.

Milan Acclaims Marina Campanari

Milan, Italy, April 3.—At the express request of Toscanini, Marina Campanari, the remarkable new coloratura soprano, has been engaged at La Scala for the revival of Mozart's Magic Flute. This is the first time this work has been given at Italy's greatest opera house in 107 years.



MARINA CAMPANARI
as Gilda in Rigoletto.

The special engagement of Signorina Campanari for the Queen of the Night, a role identified with such artists as Patti and Ternina, is a phenomenal mark of distinction.

This young American artist recently completed her engagement at the Teatro Carcano, which was the fifth operatic engagement she has filled during these two seasons, and which has brought her career already a series of triumphs.

Signorina Campanari, with perfect intonation and a beautiful voice, which she uses with great intelligence, conquered the difficult part of Gilda with ease and grace.—Corriere della Sera, Milan.

Marina Campanari was a graceful Gilda with a beautiful voice, which she uses with great art.—Avanti, Milan.

Marina Campanari is a singer whose art shows serious study. Her rendition of Caro Nome proved this especially in her technique and her trill. She was fervently acclaimed after this number, and after the death scene as well as after the last act.—Corriere di Milano.

Marina Campanari is an artist of great merit with a beautiful voice, which she uses with consummate skill. Her acting was noble and refined.—Rassegna Melodrammatica.

Her voice is of limpid quality and perfect intonation.—Il Popolo.

A perfectly trained voice. She was wildly applauded.—Il Secolo. S. A.

Meader Going to Europe

George Meader, tenor of the Metropolitan Opera Company, will spend the summer in Europe, returning next fall for the opening of the Metropolitan season.

doubt is expressed as to his being able to resume his activity. He will be remembered as German conductor of the Chicago Opera in the Campanari regime. P. B.

REGER FESTIVAL IN MEININGEN

Meiningen, in Saxony, a city of about eighteen thousand inhabitants and always noted for its excellent court orchestra, has recently celebrated the fiftieth anniversary of the birth of Max Reger, who was court conductor there from 1911-1914. In accepting this position, Reger stepped into a musical environment rich in tradition, two of his predecessors having been Brahms and von Bülow. In keeping with the spirit of the past, the festival was intentionally kept free from any pomposity or bombast. The visitors were chiefly musicians, musical writers and friends of music from Germany and other countries.

The festival was in charge of Peter Schmitz, Reger's successor, who conducted the works with such warmth, mastery and impressiveness, that he almost put life into those words spoken by Reger shortly before his death: "You will soon throw me in the old scrap-heap, but my works will live on, nevertheless."

GRAZ OPERA DEFINITELY CLOSED

Graz (Austria), April 7.—The Graz Municipal Opera, which had to be temporarily closed last year, owing to lack of funds, but was eventually financed, for the current season, by a prominent local manufacturer, will now be definitely closed at the end of the current season. The deficit for this season has been far over a billion of crowns. P. B.

STELLA NORELLI-LAMONT WINS HIGH PRAISE

Stella Norelli-Lamont, the young American prima-donna, since her return to America from operatic triumphs abroad, has been singing in the east with splendid success both in concert and opera. In the many concerts that she has been heard in this, her first season in Chicago, she has created the same favorable impression that has so far attended her every public appearance.

"My first concert west of Chicago (Miss Lamont is quoted as saying) came to me most unexpectedly; I might say almost on the eve of my arrival. I was exploring the famous Loop, and upon my return to the hotel where I was staying, I was greeted with a message that I had to leave that same evening at 10 p. m. for Des Moines to take the place of Mario Chamlee, who was indisposed. As it was 6:30 p. m. when I arrived at the hotel, you may easily understand how little time I had in which to prepare myself to open the big concert course at the Coliseum.

"I arrived at Des Moines the next day at 1 p. m., after a most exhausting trip; the concert was that night, and to add to my difficulties the manager met me at the station and asked me to sing the tenor solo in *The Conqueror* Spring with the Chanters who were assisting the recitalist. A substitution is in itself not the most pleasant thing in the world, especially when one is taking the place of a prominent artist whom everybody had been looking forward to hearing; happily all ended well, however, and I was given a most cordial welcome both by the public as well as the Chanters, and that in a great measure repays the artist for the many difficulties she has to cope with in a situation of this nature."

The Des Moines Register, in speaking of Miss Lamont's voice, said as follows:

Miss Lamont made her initial appearance in this part of the country last night at the Coliseum as soloist for the Za-Ga-Zig Chanters. . . . Miss Lamont possesses a voice of much flexibility that shows considerable training, and a style of much charm. One recognizes in her singing intelligence, and a good understanding of the composition at hand. Her best work of the evening was in the polonaise, from Mignon. She responded to many encores.

The Des Moines Capitol wrote:

Miss Lamont offered an interesting program of light numbers. She possesses a coloratura voice which is flexible and clear and was most generous in giving her best. In *Lo Here the Gentle Lark*, one of the Galli-Curci favorites, she gave best evidence of her coloratura qualities.

A similar incident of this same nature occurred when Miss Lamont sang at Streator, Ill. In that particular case,

she was asked to substitute for another artist on the short notice of only nine hours. Notwithstanding this handicap, she again scored a splendid success, which is confirmed by the following criticisms taken from the Streator papers:

Miss Lamont has a beautiful soprano voice, high soaring and true in every note. She is lovely to look upon too, and chose her program with a desire to please. Her clear cut intonation and perfect enunciation made it a real pleasure to hear her sing. She sang with ease in French, Italian and Spanish. She graciously responded to encores, and the spontaneity of the applause accorded her was sufficient proof of the attitude of her audience, and it was the consensus of opinion that the second entertainment of the artists' course had afforded Streatorites a musician delightful to hear and lovely to look upon as well.—Streator, Ill., Daily Independence.

Miss Lamont scored a success. She is possessed of a lyric soprano voice of coloratura quality, and works no hardship upon the eyes. She disclosed qualities of taste, musicianship and intelligence which made her singing very enjoyable. In the closing number, *The Blue Danube Waltz*, she achieved a triumph and was recalled for extra encores.—Streator Press.

Miss Lamont has also sung many concerts this past season in which she has not been called upon to substitute, and is looking forward to a very busy season next year. Her operatic experience has been large and varied, and it is in that field that she is more particularly known. She made her operatic debut at Genoa, Italy, in Bellini's difficult opera *I Puritani*. This, the forerunner of other successes, brought her before the critical Italian public in many of the principal cities of that country.

Her greatest successes were achieved in such well known operas as *Lucia*, *Rigoletto*, *Traviata*, *Barber of Seville*, as *Filina* in *Mignon*, and many others of the lyric florid type.



STELLA NORELLI-LAMONT

NEWARK FESTIVAL

(Continued from page 5)

the "storm" etude was a striking contrast to the exquisite lyric tenderness of the C flat minor etude in the same group. There was poignant beauty and pathos in the A minor mazurka, and the A flat major polonaise was particularly stirring. In his interpretation of Chopin's mazurkas and polonaises Paderewski does not give merely idealized dance forms, but he reflects the true aspect of Polish history, touching them with both fire and sadness.

There was the expected rush to the platform at the close and thunderous applause followed each encore, as it had every number of the printed program. Paderewski rewarded his hearers generously with at least a half dozen encores, including more Chopin numbers and his own minuet. His greatest tribute was the silence and rapt attention that his magnetic personality and the art and sincerity of his performance commanded from the entire audience in the huge auditorium throughout his playing.

FRIDAY NIGHT: HEIFETZ SOLOIST.

With the Friday night program, presenting Jascha Heifetz as the soloist, the Newark Festival came to an artistically and, in all probability, financially successful close. In fact, one should go so far as to say that this year's festival comes near to being the best in the history of these events in Newark. There were about 10,000 present to hear Paderewski on Thursday, and on Friday there was again a vast audience, whose reception of the young genius of the bow was very enthusiastic. Heifetz was in fine fettle, and gave a superb rendition of the Mendelssohn concerto to the accompaniment of the orchestra, under the skilled baton of Mr. Wiske. There is little else to be said about this number; at least nothing that can be new about the violinist. His amazing technic, facile bowing, commendable rhythm—in fact, all the qualifications that have placed him in the foremost ranks, were well in evidence and his playing aroused the huge audience to frequent demonstrations of limitless approval. Later, with Samuel Chotzinoff at the piano, Heifetz was heard in Tschalkowsky's *Serenade Melancholique*, Guitarra (Moskowski) and the Sarasate *Habanera*. There were demands for many encores.

The program opened with excerpts from the Meistersinger, Wagner, including the Vorspiel, baritone air—*Disparage Not Thy Master's Ways*—and choral, *Awake*. Henry Rabke was the soloist, and sang extremely well, with a richness and clarity of tone that had its effect upon the audience. Needless to say, the chorus did full justice to the selection that fell to its lot. Prior to intermission, Della Baker, soprano; Byron Hudson, tenor, and Henry Rabke, baritone, sang the trio from *Faust* (Gounod), to orchestral accompaniment. Each possessing a voice of agreeable quality, the voices blended well and made the number a genuine success.

James Dunn's overture, *On Negro Themes* (new), opened the second half of the program. The work is well constructed and is a delightful addition to Mr. Dunn's list of compositions of which he has turned out a number of well worth while ones. The audience liked the work and gave it its share of applause. *Orpheus With His Lute*, Barrett, was another choral selection that had its mark, and *Rebekah*—A Scriptural Idyll, rendered by the three soloists, chorus and orchestra, closed the program fittingly.

During the evening Conductor Wiske was the recipient of many demonstrations of applause which bore testimony of the music lovers' full realization of what he has done and what he is doing for the city of Newark. And certainly these festivals give conclusive proof of the man's ability and wise discrimination in the choice of his artists.

Bayreuth Festival for 1924 Doubtful

Bayreuth, April 10.—The Wagner Festival planned for 1924, for which thousands of patrons' certificates had been sold some time ago at what was then a good price, is again

jeopardized on account of the new and unprecedented depreciation of the mark, which has upset all calculations. New certificates cannot be given out, as the number of seats is limited and each certificate carried certain preferences as to purchase of seats. At present there seems no way out of the dilemma and unless private individuals come forward with large voluntary donations, there is little chance of a festival next year.

A. N.

Mozart Society Finishing Fourteenth Season

The recent statement that the Mozart Society of New York (Mrs. Noble McConnell, founder and president) is finishing the thirteenth season, was incorrect, for this is the

fourteenth season. The society begins the fifteenth season in October, with a membership of nearly 800, half of whom have already paid their dues.

Mme. Kemp to Marry Von Schillings

Mme. Barbara Kemp, prima donna of the Metropolitan Opera Company and the Staatsoper, Berlin, sailed for home Tuesday of this week on the S. S. Reliance. Before leaving she signed a contract for four seasons more at the Metropolitan. Shortly after her arrival in Berlin she will be married to Max von Schillings, director of the Staatsoper and composer of the opera *Mona Lisa*, in which Mme. Kemp scored so emphatic a success at her American debut.



WILHELM BACHAUS

one of the greatest living pianists whose triumph in America this season is the talk of the musical elect, uses

The Baldwin Piano

exclusively in his concerts and recitals.

Bachaus says:—

"The Baldwin Piano completely satisfies the highest demands. It is a great pleasure to play on such an instrument."

The Baldwin Piano Company

Cincinnati Chicago St. Louis New York
Louisville Indianapolis Denver Dallas San Francisco

OSCAR SAENGER TALKS OF HIS SUMMER CLASSES

It is not longer news, though it is still good news, that Oscar Saenger, New York's eminent vocal teacher, is again to be guest teacher for five weeks this summer at the Chicago Musical College. His term begins on June 25 and lasts all day every day until July 28, a whole five weeks filled from end to end with the most expert instruction it is possible to obtain. And in addition to this instruction there is offered a wealth of inspiration that it is practically impossible to describe. One must know Mr. Saenger personally to appreciate the force of his personality, the kindness and earnestness of the man, his fervent belief in what he is doing, and his ability to express himself and to bring home to his pupils the meaning which their art ought to have for them.

To the writer Mr. Saenger described in detail his methods, and his ideals, and yet the writer despaired of giving readers of the *MUSICAL COURIER* any adequate picture either of the man or of his methods. He has the gift of painting a picture before your vision, but it is more than a picture in words, and defies reproduction in print. His enthusiasm, the force of his utterance, his evident sincerity, his choice English, his careful and distinguished pronunciation, his impressive manner, all add something to what he has to tell which simply cannot be put into print.

Seven years ago, says Mr. Saenger, he started the master classes. It came about as a result of offers received by him from several institutions to give a course of lessons during the season. This, for many reasons, was impossible. But Mr. Saenger finally decided that it might be tried after the season was over—a summer school—and the success of his first season was so great that the master class movement swept over the whole country and has become a regular recognized feature of our American educational system, and has even spread to Europe, where in Paris, Berlin and London master classes are now being held by famous teachers.

Mr. Saenger's Chicago classes and lessons are divided into numerous groups. There are private lessons, lectures, repertoire classes, teachers' classes and additor classes, in which students are permitted to listen to the teaching of others. The course does not, therefore, consist merely of voice placement. Essential though that is, it is not felt by Mr. Saenger to be all that the prospective singer or teacher should have. There is, for instance, the matter of stage deportment.

THE IMPORTANCE OF STAGE PRESENCE.

Stage deportment is, one might say, almost as necessary as the ability to sing. We all of us know that the best of singing may be rendered ineffective by an awkward stage presence, or a stage deportment unsuited to the particular occasion where the singer is to appear.

There is a different deportment, as Mr. Saenger points out, suitable to different occasions. Remember, for instance, David Bispham's manner when he sang the part of Christ in the Redemption. From his very appearance on the stage he was reverent, dignified, self-contained, indicating by his demeanor his full appreciation of the sacred words it was his privilege to sing.

And compare this with many another. They will come out with a conceited, self-opinionated slouch or strut, showing themselves off to the audience, laugh and joke with the other soloists, with the director, with the choristers. When their time comes to sing they will perhaps try to force themselves into their role, but the effect has been destroyed.

Not that they are especially to blame. Their attention has probably never been called to the necessity of a stage deportment suited to the role to be interpreted. They have never been taught anything beyond the mere art of singing, and would probably consider all else mere meaningless and worthless frills, when, as a matter of fact, as every critic knows, these so-called frills are half the battle. Every

musician whose business it is to attend many concerts knows how frequently he says to himself, "If only he, or she, would not do that! Why didn't his or her teacher teach deportment as well as voice!"

And this matter of deportment, as Mr. Saenger explains it, is not confined to any single set of rules. There is a special technic for every sort of occasion, and the attitude at a recital, or suitable to an appearance with symphony orchestra must differ radically each from the other and both from that suited to the sacred cantata or oratorio.

The recital is especially difficult and especially important, as frequently a young artist's career will depend largely upon success in recital. The attitude in this case must be intimate and friendly, yet dignified. Respectful to the audience and to the music to be presented, yet sympathetic and magnetic. A happy medium that it is by no means easy to attain.

There is also the matter of interpretation and language, neither of them to be neglected, both of them highly im-



OSCAR SAENGER

portant. In the matter of language Mr. Saenger insists that if the pupil does not thoroughly understand the foreign words it is far better to sing English, even if the translation is a poor one. Every one of his pupils must make a complete translation into English of every foreign song that is studied, and must show that not only the words themselves are fully understood but their essential poetic and dramatic meaning as well. Mr. Saenger insists that it is perfectly impossible to give a proper interpretation of the music unless this is fully comprehended.

Furthermore, Mr. Saenger requires the pupil to give a proper recitation of the words with their expression and inflection; a dramatic or poetic rendering, entirely separate from the musical setting. This serves better than anything to show how much the pupil really conceives of the meaning of the words, and it also serves to bring the pupils' attention upon the importance of the poem as well as the music.

The different musical styles of the various composers and

schools of composition are taken up and thoroughly explained in their relation to interpretation. Rossini, for instance, will be analyzed, and his various styles subjected to a careful examination. The fact that there is a great advance from his earliest manner to his latest manner, and, consequently, a different manner of interpretation needed for the two, is made clear. The peculiarities of his coloratura are pointed out, and in this way the pupil is made to understand the importance of differentiating between various styles, not singing everything according to the same formal pattern.

Other composers will be treated similarly. The great contrast between Italian and German song will be demonstrated. The German Lieder school, so very important in modern music, is given careful review, and the evident different interpretation to be used with it as compared with the Italian operatic school is taught with such care that the pupil or prospective teacher has some definite basis upon which to rest subsequent interpretations to be made without the aid of Mr. Saenger's expert guidance; for to make the pupil self-sustaining is naturally the main object of any instruction.

In the classes especially for teachers the method adopted is to make conditions as nearly like they would be in the pupil-teacher's own studio as possible. In other words, one pupil plays the role of teacher, another pupil the role of pupil, and a regular lesson is given, with Mr. Saenger standing by to comment and criticize and to make helpful suggestions. The teacher thus acquires that manner of authority, which Mr. Saenger himself possesses to so unusual a degree, and which he is so eminently fitted to point out to others.

The result is that the teacher-pupil, when he or she is put to the test of actual reception and instruction of pupils, not only knows the technic of the art of voice placement, interpretation, deportment and the like, but knows how to place it before the student in an impressive and authoritative manner, which has much to do with getting and holding a class together.

QUESTIONS.

There is another feature of Mr. Saenger's work that is no less important and valuable, and demonstrates his own keen comprehension of the psychology of certain students. Some students are unwilling to ask questions which may show their ignorance. They come, perhaps, from small communities where there has been no one to ask, and they have stored up all sorts of questions in their minds, awaiting an opportunity to get answers to them. They have searched the books but have been unable to find enlightenment. Yet they would be afraid to ask their question before a class of perhaps more sophisticated pupils, for fear of making themselves ridiculous.

Realizing this situation, Mr. Saenger has overcome the difficulty by allowing all of his pupils to put their questions down in writing. These are gone over by him, and when the class convenes for the next lesson, he takes them up in turn without, however, giving the name of the enquirer, thus avoiding all publicity and embarrassment. The questions generally prove to be instructive to the entire class, all sorts of details being thus given consideration which might puzzle students when it was too late to ask for their solution.

Mr. Saenger says that all of the teachers who are engaged in giving these master classes realize fully what they mean to the students. To most of these students it is an event of a lifetime and the result of a great personal sacrifice. They come from small places and have not at all the attitude of the sophisticated city pupil, who says to himself, "Oh, well. If not his teacher, then some other." These small-town pupils, who come to the metropolis only for the summer classes, have no such feeling of choice. They put their teachers on a pedestal, and this brings home to the teacher as nothing else could an appreciation of his own responsibility. Naturally, inspired with such belief, every teacher is put on his mettle and gives of his very best.

It is asked sometimes, says Mr. Saenger, whether it is possible for the pupils to get anything in this short period of five weeks. The answer is that they get enough actual work and food for thought to last them a lifetime. It is an inspiration that lives with them and keeps them up to a higher standard of work than they ever conceived of before coming under this influence. It is something to talk about, to dream about, to make an ideal, a lodestar to guide them in their work, however monotonous and humdrum its routine may subsequently become.

No teacher with a realization of his responsibility can neglect this opportunity. By his attitude of sincerity and earnestness through these few weeks he can help raise the whole standard of art in the districts from which his pupils come. They go back home inspired—there is no other word for it. They have discovered that there is more to singing and teaching than mere technic and dollars and cents. They carry their message to their fellows, and, you may be sure, will never sink to the level of mere music teaching drudges who turn music into mechanics.

"Add to this inspiration the fact that each of these pupils wins the privilege of corresponding with me as long as they like after the term is completed," says Mr. Saenger. "I am now corresponding with three hundred of them and the number is constantly growing. They write me their professional problems and depend upon my very long and varied experience to solve them."

INSPIRATION FOR THE STUDENTS.

Mr. Saenger is thus a source of continued inspiration to all of those who enjoy the privilege of his instruction. Nor does he skimp the time devoted to his pupils during the summer. His classes follow each other in steady procession from nine to one, and from two to seven, or even later. Every Saturday are held musicales, at which pupils of each of the master teachers appear.

Mr. Saenger tells a story of these musicales which illustrates the spirit of fairness and equality that obtains. He had one pupil who was a Negress—a girl with a splendid voice, intelligence and understanding, a real artist. When the program was being made up for one of the Saturday musicales he placed her name on the list. There was a protest from some of those in charge, but Mr. Saenger insisted, saying that he would certainly not receive the girl as a pupil and deny her any privilege that was accorded others. She sang, and was the big hit of this particular recital.



GLADICE MORISSON

SOPRANO—DISEUSE

French Songs in Period Costumes
Now Booking, 1923-24

She wore three brilliant period costumes that made a striking contrast against the dark curtain of the Belmont Theater. Though her voice is of light quality, it is remarkable how her crisp diction and intelligent interpretations can color these dainty chansons.—*Evening Mail*, New York, February 26, 1923.

Combining the methods of the Diseuse with those of the singer, Miss Morisson sang with confidence, winning ample applause.—*Tribune*, New York, February 26, 1923.

Management ERNEST BRIGGS, Inc., 1400 Broadway, New York, N. Y.
Personal Representative, SAMUEL MORISSON, 1370 Broadway, N. Y.

which, as Mr. Saenger says, shows that real art will overcome any prejudice.

VAUDEVILLE AND COMIC OPERA.

Now finally the writer asked Mr. Saenger what he thought of the wisdom of his graduate pupils accepting anything that offered in the way of a start in a public career, particularly vaudeville. Mr. Saenger said that such work, if seriously taken up, could do the real artist no harm. Better, however, vaudeville than comic opera, because in vaudeville the singer could maintain a high standard of art, while in comic opera many things were demanded that might tend gradually to lower the ideals or to encourage the forming of bad habits and mannerisms that it might be difficult to get rid of.

Especially, he said, it was dangerous to become wedded to the interpretation of some particular type of role, a success in this restricted sense being likely to invite repetitions from which it might be difficult to escape. He cited the case of an actress who made such a hit with a lisping part that she had other lisping parts thrust upon her until finally she had to take the matter in her own hands and refuse any other similar role.

Another artist, one of Mr. Saenger's own pupils, came to him to ask if she should accept an offer for a role in musical comedy. He advised against it, and got her a small place in the Metropolitan from which she has since risen to eminence. It was a very small place at the beginning, said Mr. Saenger, but at least it was at the foot of the right ladder, not the wrong one.

Mr. Saenger himself believes in giving his graduate pupils every opportunity to launch themselves in the professional career, and provides such opportunities himself, through his many prominent friends. He also provides preliminary public appearances so that these young artists may get accustomed to the ordeal of facing the public. In this line are the demonstrations at the Wurlitzer Auditorium of Mr. Saenger's course of instruction by the use of Victor records. At these demonstrations his pupils sing songs and arias as well as illustrating the Victor records of the teaching course.

Finally Mr. Saenger, in closing our conversation, said that he had a firm belief in the American singer. He had always championed the cause of the American singer, and he wished to assure his pupils and readers of the MUSICAL COURIER of his continued support of the cause. He also wants it known that he is interesting himself in national opera, and he says that before long he will perhaps have something definite to announce.

The writer would like to add on his own account that if a man of the calibre and enthusiasm of Oscar Saenger puts his shoulder to the wheel of our national opera problem the question will come nearer to solution than it ever has in the past. Mr. Saenger not only knows the problem in its entirety, but he knows the American singer through long experience, their hopes and ideals, and their ability. He is in close touch with every phase of the problem, and whatever he does will be of a strictly practical nature. This attitude alone is sufficient to assure the same success in promoting national opera as it has assured Mr. Saenger's amazing personal success as an artist teacher of the art of song.

F. P.

Loyalty of Florio's Pupils

M. E. Florio, the well known teacher of singing, who just returned to New York after an absence of several seasons in the middle west, found a number of his former pupils awaiting him. Among them Vincent Sullivan, tenor,



Mishkin photo.

M. E. FLORIO,
vocal maestro.

who appeared in leading roles in comic opera in New York and throughout the country; Ella Markell, contralto, whose school of music in Asbury Park is well known, and others. Rachel Allabach, coloratura soprano, a pupil of Mr. Florio's in the west, followed him to New York to continue study under his guidance.

Mr. Florio will conduct a master course in the higher branches of vocal art during the entire summer at his New York studio, 170 West Seventy-second street.

Nyiregyhazi to Be Heard in Italy

Before sailing on May 15 to join his family in Berlin, Erwin Nyiregyhazi was heard in Suffern on April 27, at

Sascha Jacobsen Plays for Crippled Children

Sascha Jacobsen gave a recital at the Howard Theater, Atlanta, Ga., on April 10. Arriving the day before his engagement he was asked if he would be willing to visit the Scottish Rite Home for Crippled Children and play for the inmates who would not be able to attend his concert. He gladly accepted the invitation, as he has done on other similar occasions.

When Mr. Jacobsen and the local manager, H. P. Kingsmore, arrived at the Home they were greeted at the steps by all of the inmates who were able to hobble out. So eagerly did the children crowd around him that the violinist began his impromptu program there and then, playing Dvorak's Humoresque and the Rimsky-Korsakoff Song of India. Several encores were given and then word was brought to the artist that another audience awaited him indoors, in the wards where the little patients were confined to their beds. There the numbers had to be repeated and afterward Mr. Jacobsen passed from cot to cot to say a further word of cheer.



Photo by Lane Bros.

SASCHA JACOBSEN

playing for inmates of the Scottish Rite Home for Crippled Children, Atlanta, Ga.

the Commodore Hotel at the White Breakfast of the Muddell Choral Society on April 28, and will play in Greensburg on May 10, and in Morristown on May 11. This will be Mr. Nyiregyhazi's first trip to Europe since arriving in this country three years ago. He will visit Germany, Hungary, Norway, France and Italy. Negotiations are pending for several concerts throughout Italy during the month of August. The young pianist will sail for this country the early part of September, making his first appearance, after he returns, at the Maine Festival the beginning of October.

Seymour School Summer Session, July 9 to August 18

The spirit and purpose of the Seymour School of Musical Re-Education cannot be better set forth than in the following introduction to the prospectus of the summer session beginning July 9:

To enter into the fullness of life, to obtain more joy and freedom and peace of mind, is the ever-present wish buried deep in the heart of every human being. Dormant or active, weak or powerful, there exists in each one of us a supply of that vital force which animates the inner life and imperiously demands release. To guide skillfully and constructively the great natural channel of expression afforded by music, unlocking the door of realization and to well-rounded development of character, is the ultimate aim of the Seymour School.

The creative process in music, as in life, is from within outward. In order to enter into the spirit of music one must inwardly hear and after realize what has been heard. This means, in the majority of cases, an entire re-education. It means reversing the process of music education from one commencing with mechanical drill to one in which an inner awakening is the first and most important process—the process of nature by which all true growth is accomplished.

Musical re-education, therefore, as conceived by the founder of the Seymour School, turns its back squarely on the formal, mechanical principles which have guided so much music teaching in the past, compelling children at the very beginning to investigate music by means of the intellect. This practice tends to destroy the very spirit of that which it aims to awaken and cultivate. The Seymour plan brings the pupil at once into the realm of musical experience and response, preferring to leave the mastery of technical details and the study of form and structure to follow naturally and easily after the love for music has become thoroughly established.

The same principle applies with equal force to grown-ups, who have tried to study music at some period of their lives but have given it up through lack of interest or through boredom at the long hours of mechanical drudgery required with no corresponding progress to justify it. Adults are in music, as in many other walks of life, but grown up children, and the same plan of attacking this problem brings with both the same degree of enthusiasm and success.

The faculty, headed by Harriet A. Seymour and Marshall Bartholomew, will conduct a summer course as follows: A—Musical re-education. Mrs. Seymour. Normal course for teachers and students will meet for one hour every day in the week throughout the summer session, except Saturdays and Sundays; thirty hours in all. B—Rhythm, song leading, conducting, voice education. Mr. Bartholomew. One hour every day, except Saturdays and Sundays; thirty hours. C—Playing classes. Mrs. Seymour. One hour every week throughout the summer session; six hours. D—Demonstration classes of children. Miss Marjorie Dice. Twice a week; twelve hours. E—Informal recitals. Mrs. Seymour, Sir Paul Dukes, Mr. Alfred J. Swan and Mr. Bartholomew.

Robert H. Terry Entertains

Robert Huntington Terry, perhaps one of our best known composers, has a studio at the Metropolitan Opera House Building and a charming home at Lower Summit, Yonkers. Many times during the winter seasons one or the other of his attractive studios is the background for a large gathering of notables, particularly the literati and musicians.

The most recent reception tendered by Mr. and Mrs. Terry took place on April 3. There was a musical program. Most of the selections were compositions by Mr. Terry, including his very well known ballad, The Answer. This song has enjoyed unusually fine success. Among the principal artists who are programming it this season is Mme. Jeritza.

At this informal affair, it was Eleanor Owens who sang the number. Minnie Carey Stine sang the ballad, Love Is Old, which Mr. Terry has dedicated to her. Paule Le

Perrier, soprano, sang two numbers and a duet with Wallace Cox, baritone. There were also violin numbers played by Herman Piston. The others taking part in this delightfully varied program were Eleanor Davis and Stanley Price Boone. Caroline Thomas, violinist, who was soloist with Sousa's Band this past season, was also prevailed upon to play and Geoffrey O'Hara, the composer, was there and sang some of his own songs.

A large number of distinguished persons were invited. Among those present were Cecil Arden; Mr. and Mrs. H. G. Curran (Pearl Curran, the composer); Mr. and Mrs. Percy Hemus; Mme. Harrison-Irvine; Mme. Caroline Lowe; Mr. and Mrs. Geoffrey O'Hara; Adele Rankin; John Prindle Scott; Claude Warford; Katharine Spaeth; Mr. and Mrs. Neil Fravel; Florence Otis; Susan Boice; Ida Geer Weller; Harold Land; Jessie Fenner Hill; Mrs. John Tully Davis; Eleanor Davis; Ellis Doyle, and others.

Pelham Enjoys the Sittig Trio

The Sittig Trio recently gave an enjoyable concert in Pelham, N. Y., when a good sized audience heard the following program:

Trio in D minor (Mendelssohn), Sittig Trio; violin solo, Canto Amoroso (Sammartini), Margaret Sittig; cello solo-sonata in D minor (Corelli), Edgar Sittig; violin solo, E minor concerto (Nardini), played with real intelligence and charm, and a group of three selections—Valse Triste (Sibelius), minuet (Paradis), and Country Dance (Beethoven)—by the Sittig Trio, delightfully played.

The assisting soloists were Paolo Ananian, of the Metropolitan Opera, who sang with fine spirit and feeling. The Kazan la Citta Bella from Moussorgsky's Boris Godunoff, Serenata from Berlioz' Mephistopheles and Quand la Flamme by Bizet, and Laura Robertson, also of the Metropolitan, who fascinated with her interpretation of The Barcarolle and Santuzza's aria from Cavalleria Rusticana.

Fred Sittig was at the piano for the Trio and George Shackley for Miss Robertson and Mr. Ananian.

The musicale was arranged by Mrs. William T. Grant, Mrs. Morgan Mann and Mrs. Arthur V. Billey, and was held at the Woman's Club, Pelham Manor.

EDWARD JOHNSON

TENOR

Metropolitan Opera Co.



IS SINGING

"THE LITTLE FISHERMAN"

By EASTWOOD LANE

At All His Concerts

HINDS, HAYDEN & ELDRIDGE, Inc., Publishers
11-15 Union Square, West New York City

Doings of the deReszke-Seagle School

The establishment of the de Reszke-Seagle School and Theater at Nice, announced in a recent *MUSICAL COURIER*, has been most cordially welcomed by the inhabitants of the Riviera and is being strongly supported. A complete list of the patrons will be given out later. The theater will be used for the performances of grand and light opera and classical concerts to be performed by the pupils of the school who are ready to make their debuts before the public. It is situated on the beautiful Promenade des Anglais, fronting on the sea, one of the most desirable locations in Nice.

This arrangement will be a Godsend for the young debutants. After all, "it is on the field of battle that one becomes a soldier." Certain lessons must be learned before the public. So often the success of a singer depends upon the opportunity he has to be heard in the right way. Who can blame an impresario for not wanting to risk a debutant?

It frequently happens that a singer, after having secured an engagement, is forced to sing a performance with only one piano rehearsal and often no rehearsal at all. This theater, belonging exclusively to the school, will be available for as many rehearsals as necessary. During the season, in addition to the grand operas to be presented, a series of light operas will be given, some in English, which will be a great boon to the many English and American visitors on the Riviera and undoubtedly very remunerative for the theater.

The theater will have its own permanent orchestra, which is not as expensive a luxury in France as in America, and which will be available for all rehearsals. There are a number of well known conductors on the Riviera, among them Reynaldo Hahn, who conducts the orchestra and opera at Cannes, Louis Ganne at the Casino in Monte Carlo, and other conductors of note, who are greatly interested in the project and are willing to lend their aid.

The school did several interesting things during the season just ended. A chorus of the Flower Maidens from Parsifal was trained by Amherst Weber, the English composer and coach. The chorus was composed of most of the ladies of



AT THE DERESZKE-SEAGLE SCHOOL, VILLA VERGEMERE, NICE.

Left to right: Oscar Seagle and Jean DeReszke, the two directors of the school, with Amherst Weber, the English composer and coach.

the school. The first performance was given in the Casino, at Monte Carlo, Louis Ganne conducting; another at the Casino at Cannes, Reynaldo Hahn conducting; and the third at Nice, in the open air with a natural decoration of palms and flowers, especially wisteria. Floyd Townsley, a young tenor who came from America with Mr. Seagle, sang the role of Parsifal and Mrs. Harris the role of Kundry. Another soloist was Dorothy Spier, who recently came to fame by her novel, *Dancers in the Dark*.

Three members of the school made their operatic debuts at Cannes this season, Hardesty Johnson, Harold Van Duzee and Mr. Jackson. The two first named singers came from America with Mr. Seagle.

A male quartet, The American Quartet, composed of Messrs. Hardesty Johnson, Floyd Townsley, Erwyn Mutch

and Sigurd Nelson have had a tremendous success in a number of appearances and were engaged for the classical concert at the Casino in Monte Carlo under Louis Ganne. The quartet was assisted by Marie Loughney, dramatic soprano. They will also be heard in concerts at Mentone and Cannes, besides a number of private recitals and will sing in London by the invitation and under the patronage of the Duke of Connaught.

Ted Shawn for Europe

Practically the entire company of the Denishawn Dancers, together with Miss St. Denis, were in the company which saw Ted Shawn off for Europe on the Berengaria on April 24. Miss St. Denis and Mr. Shawn were kept busy for over an hour posing for the photographers and so many and insistent were the demands made upon them for pictures that Miss St. Denis was moved to remark: "It would be easier to give a performance than go through all this again." Mr. Shawn will visit Spain and Northern Africa in search of new material for next season's programs. He will return the end of June and in July with Miss St. Denis will open the summer school of Denishawn at Peterboro, N. H.

Ravinia Singers and Repertory for 1923

Louis Eckstein, president of the Ravinia Opera Company, has just announced his list of singers for 1923, as follows: Sopranos—Elizabeth Rethberg, Florence Easton, Graziella Pareto, Josephine Lucchese, Margery Maxwell; contraltos and mezzo-sopranos—Ina Bourskaya, Marion Telva, Philine Falco, Anna Corenti; tenors—Tito Schipa, Giacomo Laura-Volpi, Armand Tokatyan, Morgan Kingston, Giordano Paltrinieri; baritones—Giuseppe Danise, Vicente Ballester, Louis D'Angelo, Desire Defrere; basses—Leon Rothier, Virgilio Lazzari, Paolo Ananian. Among the operas that have never been heard at Ravinia and that probably will be sung there this summer are Tristan, Andre Chenier, Massenet's Sappho, John Hugo Adams' The Temple Dancer, and thirty or more operas tentatively listed for revival. It looks as if the season at the Ravinia will this year surpass any previous one.

Music Week Program Issued

The New York Music Week Association, Inc., has issued an attractive souvenir book of the fourth observance of Music Week, the cover of which bears an original sketch by Gordon Bryant. This booklet includes a list of musicians who are contributing their services and the programs being given this week in New York and the adjoining cities, where there will, in all probability, be from four to five thousand definite events staged.

W. Warren Shaw Endorsed by George Hamlin

The late George Hamlin, the noted tenor, studied twice daily with W. Warren Shaw during the entire summer preceding and also the summer following his entrance into the operatic field. Mr. Hamlin is but one of the many distinguished artists who have endorsed Mr. Shaw and paid tribute to him for his ability to solve vocal problems. Mr. Shaw will conduct a summer school at Carnegie Hall, New York, beginning July 2.

First Concert of Civic Symphony Orchestra

The Civic Symphony Orchestra, Philadelphia's newest symphonic organization, will give its first concert on Sunday evening, May 6, at the Forrest Theater. Wassili Leps will conduct, with Leopold Stokowski as guest conductor. The soloist will be Max Seenoofsky, violinist.

Mme. Samaroff Files Suit

The separation agreement of Leopold Stokowski, conductor of the Philadelphia Orchestra, and his wife, Olga Samaroff, the pianist, which was arranged in January, has been followed by the filing of a suit for divorce on the part of Mme. Samaroff.



Photo by Kadel & Herbert. AMONG THOSE WHO SAILED

Left to right: Ted Shawn, the dancer; Daniel Mayer, his manager, and Mr. Burrell who sailed on the Berengaria on Tuesday, April 24, to gather material for the coming season.

MINNEAPOLIS SYMPHONY SEASON BROUGHT TO BRILLIANT CLOSE

Choice of Verbrugghen as Permanent Conductor Finds Popular Approval—Erna Rubinstein Soloist at Last of Friday Night Series

Minneapolis, Minn., April 20.—The twentieth season of the Minneapolis Symphony Orchestra was brought to a close in a literal blaze of glory with the twenty-fifth popular concert on Sunday afternoon, April 15, at the Auditorium. Assisted by Michael Jalma and his band, with church bells ringing and cannon booming, the orchestra gave a really thrilling rendition of Tchaikowsky's 1812 overture. This was Henri Verbrugghen's last appearance as guest conductor of the Minneapolis Symphony Orchestra, for next season he will return as its permanent head. That this choice by the orchestra's board of directors has found popular approval was clearly indicated by the many salvos of applause which greeted Mr. Verbrugghen at every appearance and the great ovation tendered him at the end of the program. The concert began with the finest performance of the Tannhäuser overture which our orchestra has ever vouchsafed us. A real gem was Haydn's Surprise symphony, while Mr. Verbrugghen's orchestration of Waiaata Poi, a song and dance of the natives of New Zealand, had to be repeated. "Exquisite" is the only fitting expression for the way in which the melodrama from Guiraud's Piccolino was played. Alfred Megerlin, concert-master of the orchestra, played the solo violin part in most artistic fashion, and the whole number had to be repeated. Under the Lindens, from Massenet's Alsatian Scenes, also found much favor with the audience, the feature of the number being a duet between cello and clarinet played by Engelbert Roentgen and Walter R. Thalim.

ERNA RUBINSTEIN SOLOIST AT LAST OF FRIDAY NIGHT SERIES.

The series of Friday night symphony concerts was brought to a close on April 13 with one of the greatest concerts ever given by our orchestra. Schubert's symphony in C received, under Henri Verbrugghen's inspiring leadership, a magnificent performance. On an equal plane was Strauss' Death and Transfiguration, which closed the program. Erna Rubinstein was the soloist. It did not seem possible that the beautiful and large tone which was ever in evidence during her playing of the Bruch G minor concerto could have been produced by a girl sixteen years old. Equally uncanny was the maturity of conception and the perfection of phrasing. The intonation in rapid passage work as well as in double stopping was faultless at all times. Special mention is due the wonderful accompaniment rendered by the orchestra. Mr. Verbrugghen being an accomplished violinist and on most intimate terms with the concerto furnished an ideal accompaniment. The audience, of course, was wild with enthusiasm, and recalled the soloist many times. G. S.

Roselle Engaged by Gallo

Fortune Gallo has engaged Anne Roselle for appearances with the San Carlo Opera Company for the season 1923-24.



GEORGE REIMHERR
TENOR

This Sign
For Melody
Songs of
The Better
Kind

is using on his programs
songs by

Frederick W. Vanderpool and Arthur A. Penn
selected from the
Witmark Black and White Series



"THE DEVIL INVENTOR"

("VELNIAS-ISRADEJAS")

Lithuanian Opera in 3 Acts, will be performed with a Symphony Orchestra
at the Broadway Theater, South Boston, Mass.,

Sunday, May 20, at 2:15

Under the personal supervision of

MIKAS PETRAUSKAS

The composer of this opera

MONTGOMERY ENTERTAINS STATE MUSIC FEDERATION

Alabama Contesting for Recognition as One of Leading
Musical States—Lectures and Music Feature of
Convention—State Composers Honored—
Unusual Scholarships Offered

Montgomery, Ala., April 24.—The seventh annual convention of the Alabama State Federation of Music Clubs was held in Montgomery, April 4-6, with 300 delegates in attendance, one of the largest crowds ever attending the convention. The opening session was held in the Baraca Room of the First Baptist Church, the convention being called to order by Emma McCarthy (Birmingham) president. Mayor William Gunter, Jr., extended greetings in behalf of the city; Marie Bandhead Owen, of the Department of Archives and History, extended greetings in behalf of the music clubs of the city (again making the appeal that the State Federation acquire biographies, original manuscripts and published works for the Department of Archives, calling attention to three of the State's composers in the audience, Margaret Thomas, of Selma; Addie Anderson Wilson, of Dothan, and John Proctor Mills). Mrs. Oscar Hundley (Birmingham) made response on behalf of the Alabama State Federation. Von Feilitz's Herb of Forgetfulness and Fay Foster's One Golden Day were well interpreted and sung by Mrs. John Creagh (Selma), with Mrs. W. S. Harper, of Selma, as accompanist. Special announcements were made followed by a rehearsal of the State Chorus. A splendid reception was held at the University Club when all the State Officers were introduced to the delegates.

SCHIPA GIVES FIRST EVENING CONCERT.

In the evening, Tito Schipa, tenor, was presented in compliment to the visiting musicians of the State. He was accorded one of the greatest receptions ever given in this city. He gave a well balanced program of Spanish, English, French and Italian numbers; chief among his arias from opera were: Des Grieux's aria, from Manon; Donna e Mobile, from Rigoletto, and Una Furtiva Lagrime, from Elixir of Love. He is to be congratulated upon his expert program building. Mr. Huarte was a sympathetic accompanist and his solo numbers included several original piano solos. The recital was given at the Municipal Auditorium and the season ticket holders of the Montgomery Concert Course helped to make up one of the largest audiences of the season.

LECTURE BY H. C. DAVIS FEATURE OF THURSDAY MORNING.

At nine o'clock Thursday morning, district meetings were held with district presidents presiding, followed by the general assembly. At this time the Federation Pin was presented to the club president bringing in the greatest number of clubs during the year. At one o'clock the Montgomery Clubs (Montgomery Music Club, Treble Clef Club and Le Club de Vingt Musiques) were joint hostesses to the delegates at a luncheon at the Exchange Hotel, being presided over by the State Federation President with Maude Lamb Brewer as toastmistress. Mrs. Brewer proved herself a clever afterdinner speaker as well as a brilliant woman. H. C. Davis, of New York, was presented, and gave a splendid talk on Public School Music, giving a fine exposition of its meaning. He told his hearers that "a piano and a piano teacher in the school does not mean Public School Music." His talk on school credits showed how unjust the system could be worked in regard to teachers who were not possessors of a diploma from some well known college, yet were great teachers. He complimented the Federation for having in its midst one man (who was John Proctor Mills) telling them that they should federate the men and boys, making them an integral part in the music of the State. Mrs. B. L. Noojin, of Attalla, sang several numbers, among them MacDermid's Sacrament. Her voice is a fine contralto and she played her own accompaniments, proving a great attraction.

AFTERNOON DEVOTED TO CONTEST.

At 2:30 o'clock, the State Students' Contest, held in the auditorium of the Sidney Lanier High School, engaged interest. The elimination contest was held in the forenoon, leaving five violin and five piano students in the contest; there being only one voice student who was not allowed to appear. Fine talent was displayed. Janice Fuquay, of Alexander City, a student at the Judson College, was winner in the piano contest, and Miss Williams, of Bessemer, won the violin prize. The prizes were twenty-five dollars each. A falling off in the song contest was noted, there being only thirteen entries, twenty less than last season. Addie Anderson Wilson, of Dothan, won the prize for the best song, her number being Whenever the Skies Are Grey, the text by Kate Downing Ghent, president of the Writers' Club, of Dothan. Mrs. Wilson is president of the Dothan Harmony Club and second vice-president of the State Federation of Music. Mrs. T. L. Ward, of Selma, received honorable mention. The faults noted in compositions submitted this season were "a weakness in construction" and "a lack of continuity in harmony." Most of the composers of this State are self-taught and deserve great credit for their efforts.

STATISTICS OF ALABAMA MUSIC CLUBS.

The Dothan Junior Harmony Club won the Federation Pin for the largest number of worthwhile things accomplished during the season. There are sixty-five senior and forty-one junior clubs, making a total of 106 Federated Clubs with a membership of 2,927 seniors and 1,545 juniors, adding up to 4,472 members. The Federation donated twenty-five dollars to the Music Fund of American Musicians. There were thirteen new senior clubs and eighteen new junior clubs taken into the Federation during the season of 1922-23, showing the greatest increase of the seven years of its existence. Francis Macmillen, American violinist, has made a splendid offer for a percentage to be given to every club presenting him during next season.

SPLENDID LIST OF SCHOLARSHIPS.

The Federation program this season shows the following scholarships offered for 1923-24 through the Federation, Mrs. W. L. Davids, of Troy, being in charge of this branch. The greatest number of scholarships ever given is listed:

A. T. I. and C. W., Montevallo; Mrs. Victor Hanson Scholarship, value \$100.



GEMMA CASARETTO.
Los Angeles dramatic soprano.

Woman's College, Montgomery; value \$75.
Judson College, Marion; value \$75.
University, Tuscaloosa; Mrs. H. N. Eddins' Scholarship in voice; full tuition.
D'Agostino School of Music, Birmingham; full tuition.
Ferdinand Dunkley, Birmingham; scholarship in voice; full tuition.
C. Guy Smith, Montgomery; scholarship in voice; full tuition.
Bessie Leigh Eilenberg, Montgomery; scholarship in piano; full tuition.
Marie de Santy Riedel, Montgomery; scholarship in voice; full tuition.
Brenau College-Conservatory, Gainesville, Ga.; value \$100.
Cox College-Conservatory, College Park, Ga.; value \$66.
Cincinnati Conservatory, summer session; full tuition.
Cincinnati Conservatory, Academic year, partial tuition.
Chicago Conservatory, tuition in full in voice or piano, or both.
American Conservatory of Music, Chicago; partial tuition.
Chicago Musical College; tuition in full (to winner in Chicago contest).
La Forge-Berumen Scholarship, N. Y.; piano and accompanying; tuition in full.
David Mannes School of Music, N. Y.; partial tuition.
Whitney Tew, N. Y.; scholarship in voice; full tuition.
American Institute of Applied Music, N. Y.; full tuition.
Lovette School of Music, Washington, D. C.; T. S. Lovette Scholarship (piano) full tuition.
Lovette School of Music, Washington, D. C.; Eva Lovette Scholarship in voice; full tuition.
Gift Scholarship, Mrs. Victor Hanson; to be placed in Alabama.
Dora Sternfeld, Montgomery; scholarship in piano; full tuition.
John Proctor Mills, Montgomery; voice scholarship, full tuition, value \$400.
John Proctor Mills, Montgomery; voice scholarship, partial tuition, value \$200.
John Proctor Mills, Montgomery; piano scholarship, full tuition, value \$100.
John Proctor Mills, Montgomery; piano scholarship, partial tuition, value \$50.
All scholarships are to be placed within this State to talent without means.
Late on Thursday afternoon a tea and reception was given by the faculty of the Fine Arts Department, at the Alabama Woman's College, under the direction of Lily Byron Gill, dean of the college.

CONCERT BY STATE CHORUS.

In the evening the State Chorus, under C. Guy Smith, sang Florence Golson's Night, a chorus for women's voices. This was the first time the number has ever been sung publicly in her home State. It is very modern in construction, with a fine accompaniment. The chorus was indeed a great attraction of the convention and was beautifully sung. Mr. Smith is to be congratulated upon the work of the singers, and Mrs. James Haygood as accompanist was all that could be desired. Florence Golson Bateman was escorted to the stage by her personal friend, John Proctor Mills, and was presented by Mr. Smith. She received a wonderful demonstration from the large audience all of whom revere and love her for her great personal charm and wonderful talent. Hadley's Princess of Ys was the second offering with incidental solos by Mrs. J. G. Reynolds, of Greenville, Ala. The work was splendidly given and received due applause. Edna Walgrove Wilson, contralto, of the Woman's College, was presented in a mixed

Praise for Bowes Pupil

Gemma Casaretto, a young Los Angeles dramatic soprano who has been studying for the past two years with Charles Bowes of that city, made her first appearance as soloist with the Los Angeles Philharmonic Orchestra at Pasadena, on March 15, and sang again with the orchestra at their first evening "pop" concert at Los Angeles, on March 21.

At the Los Angeles concert, Mme. Casaretto had five recalls after the first number and seven after the second. The Los Angeles Times, under the heading "Soloist Delights at Pop Concert," wrote of her as follows: "The audience demonstrated its satisfaction with her excellent singing by a considerable number of recalls. Miss Casaretto possesses a soprano voice that is true in quality, and full and strong. She interpreted her numbers with accuracy, brilliance and ease. Her climaxes were big and there was no unpleasant straining to gain these effects. She probably made a more lasting impression on her audience than any resident songbird that has appeared with the orchestra recently."

The Los Angeles Examiner said: "Mme. Casaretto has a dramatic soprano voice of excellent range and unusually good quality. She showed fine breath control, good phrasing and a power of expression worthy of note. The singer well deserved the cordial greeting accorded her, and promises much in her future work."

It hardly needs to be said that Mr. Bowes, who settled in Los Angeles three years ago after an extensive career as a voice teacher in Paris and New York, was thoroughly delighted with the success of his pupil.

program of arias and solos, her American numbers being Kramer's The Great Awakening, La Forge's Sanctuary, Gertrude Ross' Night in the Desert, Pearl Curran's Ho, Mister Piper, Florence Golson's Rest and Cadman's Spring Song of the Robin Woman, from Shanewis. Allie Boone McCann was accompanist.

FRIDAY MORNING.

On Friday morning the Junior Clubs held their meeting under the direction of Mrs. W. S. Wilson, first vice-president of the State Federation. The ensuing business session was followed by a fifteen-minute community sing, directed by Mrs. W. C. Giles, second vice-president. The outstanding number was Alabama, poem by Julia Tutwiler and music by Edna Gockel Gussen (Birmingham) one of the State's leading pianists and teachers. This composition was the winner in the Federation Prize Contest several seasons ago. The second luncheon by the three music clubs of the city was held at the Exchange Hotel on Friday. Mrs. Frank B. Neely sang the prize winning song Whenever the Skies Are Grey with the composer, Addie Anderson Wilson, at the piano. The delegates gave both a rousing ovation, requesting a repetition of the number. Eloise Cromwell (contralto) charmed her listeners with a group of songs with Mrs. James Haygood as accompanist. This was truly a festive day of Eloises, presenting Eloise Neely and Eloise Cromwell, two of Montgomery's artist-singers who are great favorites. Mrs. James Haygood won great praise for her fine piano accompaniments during the Federation; she is one of the best woman organists and accompanists in the State, always dependable and with a splendid personality.

NEW OFFICERS.

The closing session was busy with the election of officers for the new year, resulting in the reelection of all the State officers with the exception of one who was unable to serve during the new year. The following officers will preside during the season of 1923-24: Emma McCarthy (president), Birmingham; Mrs. W. S. Wilson (first vice-president), Dothan; Mrs. W. C. Giles (second vice-president), Opelika; Mrs. J. C. Kyle (third vice-president), Anniston; Mrs. W. I. Grubb (treasurer), Birmingham; Mrs. Q. P. Siler (recording secretary), La Fayette; Maude Buck (corresponding secretary), Bessemer; Mrs. George A. Cryer (librarian), Anniston; Margaret Thomas (editor), Selma; Mrs. S. H. Bennett (auditor), Montgomery; Mrs. G. M. Lewis (parliamentarian), Dothan; Mrs. Charles MacDowell (historian), Eufaula; Mrs. E. F. Cauthen (American music), Auburn; Mrs. B. L. Noojin (artist bureau) and (Continued on Page 64).

EVELYN MACNEVIN CONTRALTO



"Her voice is one of unusual beauty and volume."—New York Herald.

"Her tone is of high quality, and she never fails in intonation."—Toronto Daily Star.

Exclusive Management

R. E. JOHNSTON

1451 Broadway New York

BERIN OPERA HAS AN UNOFFICIAL WAGNER FESTIVAL

Walther Kirchhoff, Returning a Guest, a Splendid Siegfried, Tristan and Lohengrin—Volsoper Gives Bartered Bride—Much Czech Music Besides—Werner Wolff Conducts Mahler's Ninth

Berlin, April 14.—Between Easter and Whitsunday, the traditional springtime, when the trees along the Spree embankments take on a lacy transparency of fresh green, the musical season celebrates a sort of Indian summer. This year especially, when spring is not merely a tradition, but a joyous reality celebrated by innumerable feuillets in the otherwise murky press, it comes particularly hard to concentrate upon this annual phenomenon. But one might as well get down to "business" once more, for what the season proper has lacked, the appearance of real celebrities promises to be made up somewhat at the fag-end. Such names as John McCormack and Louis Graveure are beginning to bob up in the announcements; natives like Walter Kirchhoff, who have been disporting themselves in the happy hunting grounds beyond the borders of Germany, are returning to drop a few crumbs to the folks at home. And soon the steamships will begin to disgorge the American contingent of artistic adventurers homeward bound.

The surprise of the operatic season near its end has been the return of Walther Kirchhoff, the leading heroic tenor during the very last years of the old régime. Kirchhoff left the Staatsoper, together with some other leading artists, shortly after the war, and his going was less keenly felt than it should have been, had he not been "out of condition" for a time, perhaps as the result of the war hardships, so that the critics considered him prematurely sung out. Since then, however, Kirchhoff has recovered most remarkably and may now be considered in the prime of his tenorial career. He has returned from triumphant tours of South America and Spain, and has recently been gathering fresh inspiration at the feet of Lilli Lehmann, whose queenly figure graced the opera auditorium on the night of Kirchhoff's return, as "guest," in Wagner's Siegfried.

A GALA SIEGFRIED.

It was a real gala night. The performance, under Blech, just returned to his post, had something of the old-fashioned "Glanz" of Kaiser-times, and some of the old "Strammheit," too. There was undoubtedly a touch of revived war-spirit in the way the audience greeted Siegfried's sword, waved by a real stalwart taking the curtain call. Kirchhoff certainly looked the part of the young Teutonic hero, and his voice was in proportion with his own heroic size. It was, moreover, brilliant and manly in quality, and of great softness and beauty in the lyric passages. A guesting Brünnhilde, Johanna Hesse, was not a worthy partner; Carl Braun, on the other hand, a Wotan impressive in stature and voice. Ober as Erda and Waldemar Henke as Mime were up to the high standard of the performance, which, scenically pre-war, is in need of reform in this department.

Kirchhoff appeared to sold-out and enthusiastic houses again as Tristan and as Lohengrin, and especially in the latter role distinguished himself as a real star on the Wagnerian horizon. I, for one, have heard no Wagnerian hero in Germany so nearly approaching the ideal. And nowadays only a real heroic tenor can reconcile one to a part in which the step from the sublime to the ridiculous is particularly small. The performances of Tristan and Lohengrin were conducted by Schillings and Stiedry respectively. The Brangäne of Karin Branzell and the Elsa of Heckmann-Bettendorff are especially worthy of mention. All in all this little series of Wagner performances, though not advertised as such, were a Wagner Festival in quality.

PASSING THE TENOR AROUND.

The enterprising Volsoper, not to be outdone by its elder brother, the Staatsoper, has speedily engaged Kirchhoff for a couple of performances—as far as its repertory will reach—and it is now the cue for the Deutsches Opernhaus, always an open house for "guests," to do the same. Rediscovered: a Wagnerian tenor. Let's pass him around! For a good tenor these days is as important as a novelty. On the strength of this axiom, evidently, the Staatsoper has postponed all its remaining novelties but two till next season, the remaining two being—Gianni Schicchi and the Coq d'Or! Janacek's long-promised Jenůfa is said to have been postponed "for political reasons"—a hardly credible report, despite the pro-French speeches of Premier Benéš.

CZECH MUSIC, GOOD AND BAD.

For the same reason the Volsoper could have suspended its revival of Smetana's Bartered Bride, but it didn't. On

the contrary this perennially fresh masterpiece of operatic humor had a big popular success, though the performance, well-staged in general, had plenty of flaws. Stella Eisner, a delicious Marie to look upon, was vocally inadequate, and her partner, a lovable enough Hans, not exactly the tenor of one's dreams. The Kezal was given by Robert Mantler, a singing comedian of great reputation and popularity, and though funny in his way he missed the shrewd bonhomie of this cheerful rogue of a marriage broker. Hans Goritz-Nieritz (like his brother Otto not unfamiliar in New York) as the leader of the circus troupe worked up an apparently improvised hurly-burly scene with genuine spirit, and made a hit. This genuine spirit was lacking, however, in the interpretation of the racy, rhythmic score at the hands of Conductor Praetorius.

This was all the more patent since a few days before a young conductor from Prague, Antonin Bednar, of Slavic blood, conducted the overture to this selfsame opera in his concert of Czech music at the Philharmonie. Bednar is a full-blooded Bohemian musician, with temperament fairly squirting out of him. He took the little overture at a furious pace that the comfortable Philharmonic men could barely follow. He electrified his audience, moreover, with a beautiful and genuinely felt performance of Smetana's Moldau and From Bohemia's Fields and Woodlands. Dvorak's New World Symphony, not as frequently heard here as in America, preceded these. This was Bednar's second visit to Berlin and one hopes that he will come often to stir the natives' blood. They need it.

To judge from the sixth concert of the International Society for Contemporary Music, German section, Czech music today is certainly not on as high a level as in the days of Dvorak and Smetana. Works by Vitezslav Novak, Joseph Suk and Ladislav Vycplak were performed and almost without exception left the audience cold. The best of the three is obviously Suk, whose piano cycle, Erlebtes und Erträumtes, has moments of charm and at any rate betrays a definite artistic physiognomy. Novak, however, while obviously an excellent musician, is academic even in the use of racial material, while Vycplak in his Visions for voice and piano, creates no atmosphere but that of monotony. The best of the Czechs, it seems, are outside of Checho-Slovakia!

FEWER ORCHESTRAL CONCERTS.

Orchestral concerts are getting fewer and fewer, as the season goes towards its end. Abendroth, like Furtwängler before him, finished his series at the opera with Beethoven's ninth, without, however, earning either paeans or curses for his pains (Furtwängler did both). Ignatz Waghalter, of the Deutsches Opernhaus, finished his own private series with a safe and sane program—Beethoven No. 7 and Brahms No. 2—and had a full house. A capacity house and a most enthusiastic one, too, also greeted Werner Wolff, when he conducted for the first time in years, Mahler's rarely heard ninth.

MAHLER'S NINTH SYMPHONY.

Mahler, like Beethoven and Bruckner, has reached the fatal number of nine with his symphonies, and like his predecessors, never heard his last symphonic work. (Here is a subject of speculation for the occultists!) Like Mahler's other symphonies, it consists of apparently irreconcilable spiritual elements. It is noble and banal, profoundly human and theatrical by turns. Mahler drags a false melancholy from the rude tune of a peasant dance; he unbosoms himself with his longings in interminably repeated slow mordents that end by becoming ridiculous. Its hyper-romantic, austere, strange and fantastic coloring, its bitter, mournful and despairing accents, as well as its intricate technical construction are far from satisfying for the average public.

All the more remarkable, then, that a composition so difficult and exacting should have made such a profound impression. The success obtained, while apparently vindicating the composer (next to Beethoven no symphonic composer draws like Mahler in Berlin today) from the standpoint of the present generation, bestowed real merit upon the conductor, who from a certain nervousness at the start gradually rose to a full mastery of his task, as regards the technical, the intellectual and the emotional aspects. He earned a well-deserved ovation at the end, and one learns

with satisfaction that he has been selected to conduct the next orchestral concert of the International Society in Berlin.

As a rather superfluous introduction to Mahler's long and taxing symphony Beethoven's first piano concerto was played. Since Edwin Fischer, in excellent shape, was its interpreter, however, and showed his art to best advantage, it was enjoyable to listen to, skillfully accompanied by Mr. Wolff.

ENTERPRISING FAG-ENDERS.

The fag-end recitalists try valiantly to attract the critics' attention by embracing the modern muse, with more or less success. Thus Claudio Arrau, who earlier in the season has played the entire Well-Tempered Clavichord to a patient audience, combined with Stefan Frenkel in a "modern" sonata evening consisting of the rose-water mystery of Cyril Scott, the neo-classic phantasmagoria of Busoni and the straight Brahmsism of Max Reger. Not very exciting. Another pianist, Erwin Bodky, not so finished technically as Arrau, did a Herculean program ranging from Alexander Poglietti (1677) to Bela Bartok and Goossens, whose colorful Nature Poems were thus heard for the first time in Berlin. And Jan Smeterling, a highly talented and accomplished Polish pianist, introduced with great success Karol Szymanowski's third piano sonata, op. 36, in which the technic of impressionism is applied with bold originality to vivid and plastic musical ideas. Two smaller pieces by a young Spanish composer, M. Infante, interesting bits of Spanish color and rhythm in modern French garb, concluded his program.

THE YOUNG INTELLECTUALS.

A whole concert of real novelties, given under the auspices of a periodical called Der Kritiker, sent us home with despair in our hearts. Kurt Weill and Vladimir Vogel, both pupils of Busoni, furnished the major part of the program, but the former's Divertimento did not divert one from the thought that this type of young intellectual, with his interminable fugues and variations without themes, is leading music up a blind alley, while the latter's Creation suite did not, during the hours that I spent with it, get beyond the chaos of which the Bible speaks. The only—comparatively—bright spot was a group of songs by Erich-Walter Sternberg, a pupil of Dr. Hugo Leichtentritt, in which a noble lyric mood was maintained by means of a Schöubergian melodic line supported by harmonies essentially romantic.

CÉSAR SAERCHINGER.

Fontainebleau School Nears Limit

Francis Rogers, chairman of the American Committee for the Fontainebleau School of Music, informs the MUSICAL COURIER that the enrollment for this summer's session of the Fontainebleau School of Music is now practically complete. There are no more vacancies in the departments of piano, voice and organ, though there is still room for a small number of well qualified students of composition, violin, cello and harp. When the school opens, June 24, 120 American musicians from about twenty-five different States will be in attendance. The advance guard is already in France; most of the remainder will sail on the steamship France, June 13.

Prof. Phelps Commends Olga Samaroff

Prof. William Lyon Phelps, Lampson professor of literature of Yale, is known in literary circles as one of the foremost critics of America, and in addition to being one of the literary personages of the day he is also a music lover of rare discrimination. His comments on books are well known, but it is not often that he writes of music. Nevertheless Olga Samaroff's recent lecture-recital at Yale prompted Prof. Phelps to write to her the following note: "You made such an enormous success and the weather prevented so many from hearing you, how about coming in April and playing three other sonatas? Can you?"

Homer Guest Artist with Chicago Opera

Louise Homer will be a guest artist with the Chicago Civic Opera Association next season, and will appear in many recitals, some of them joint appearances with Louise Homer Stires, soprano.

RUDOLPH REUTER Pianist

Accepts a limited number of students
Kurfürstendamm 50 Berlin W.

Prof. GÉZA KRESZ Hungarian Violinist

STUDIO: SCHÖNEBERGER UFER 44 BERLIN W.

LEONID KREUTZER, Pianist

PROFESSOR AT THE STATE HIGH SCHOOL OF MUSIC
LUITPOLDSTR. 29 BERLIN W 30

WAGER SWAYNE Pianists Prepared For Public Appearances

3 Ave. Sully Prud'homme (Quai d'Orsay) Paris vii, France

Jean de Reszke
53 Rue de la Faisanderie
Paris

LESCHETIZKY Institute of Piano

Gaveau Studios, 45 rue la Boétie, Paris, France
Under the personal direction of
MME. THEODORE LESCHETIZKY
(Marie Gabrielle Leschetizky)
John Heath, Associate Director Artists' Class and Private Lessons

A SUMMER IN MUSICAL EUROPE



The Club's program is illustrated in a booklet which we will be glad to send you.

The distinguished leadership of MR. HOWARD BROCKWAY

In a summer in musical Europe, tracing the footsteps of the masters, visiting the scenes of musical history, attending the Festivals—

Presenting to students and musical enthusiasts the unparalleled opportunity of an intimate knowledge of the entire range of music in Europe to the present day.

MUSIC TRAVEL CLUB OF AMERICA

Metropolitan Opera House Bldg.,
1425 Broadway, New York City

KANGAROO AND ELEPHANT TOO COME TO PHILADELPHIA CONCERT

Stokowski Presents Illustrated Version of *Carneval des Animaux*—Other Unusual Symphony Programs—Local Music Clubs Have Elaborate Windups—Register of Visiting Artists Lists Many Top Notchers

Philadelphia, Pa., April 22.—The last pair of special children's concerts was given by the Philadelphia Orchestra, April 9 and 11, at which several novelties were introduced. Leopold Stokowski, conductor, seemingly took the keenest delight in giving the children an interesting program. He began by telling the story of Faust, after which the orchestra played the valse from the *Kermesse* Scene of Gounod's opus. The second number on the program was a horn solo, *Romance* by Saint-Saëns, played by Antea Horner, and prefaced by a brief talk about the horn by Dr. Stokowski. The *Animals' Carnival*, Saint-Saëns, came next, in which two little girls, Emily Loeben and Jeanne Behrend, played the difficult piano parts. In the part called *Hemiones*, Dr. Stokowski surprised the children by having a little dappled pony brought in. Still more amazed and delighted were the children when during the elephant part, a baby elephant made his appearance. At the Wednesday concert a camel, donkey, dog, three ponies and three elephants appeared. After these exciting events came the *Forest Song*, Mohring, a quartet for horns played by Anton Horner, Joseph Horner, Otto Henneberg and Albert Riese. The program closed with the lively and popular William Tell overture by Rossini.

The program presented by the Philadelphia Orchestra, April 13 and 14, included *Romeo and Juliet*, by Tchaikovsky, and the *Faust Symphony* in three Character Pictures (*Faust*, *Gretchen* and *Mephistopheles*) by Liszt. A special feature of the last number was the singing of a male chorus of fifty voices with Arthur Hackett, tenor, as soloist.

The Philadelphia Orchestra, Dr. Stokowski conducting, presented one of the most inspiring and satisfying Wagner programs that has ever been heard here at its concert of April 20 and 21. The program was composed of excerpts from the Ring as follows: Entrance of the Gods into Walhalla and Invocation of Alberich to the Nibelungen, from *Das Rheingold*; Ride of the Valkyries, Wotan's Farewell and the Fire Music, from *Die Walküre*; Forest Murmurs and Siegfried mounting through the flames to the rocky height on which Brünnhilde lies in sleep, from *Siegfried*; Siegfried's Rhine Journey, Death March, and closing scene from *Die Götterdämmerung*. The enthusiasm of the audience was unbounded.

HARVARD GLEE CLUB.

The Harvard Glee Club gave an excellent concert at the Academy of Music, April 16. On account of the unavoidable absence of Archibald T. Davison, conductor, the club was conducted by V. G. Thompson, a senior at Harvard. The program included difficult numbers by Palestrina, Sweelinck, Bach, Boulanger and Holst, with lighter numbers by Morley, Ropartz and Bossi and groups of Russian, Scotch and Irish folksongs, closing with the *Cum Sancto Spiritu* from the B minor Mass of Bach. The members of the club who appeared as soloists in the various numbers were N. L. Bean, tenor; James E. Mitchell, baritone; James R. Houghton, baritone, and Cedric M. Hastings, baritone.

METROPOLITAN OPERA COMPANY.

The Metropolitan Opera Company closed its Philadelphia season with *L'Africana*, on April 17.

PADEREWSKI GIVES SECOND CONCERT.

Paderewski returned to Philadelphia after his transcontinental tour to give a second recital before a crowded house. His program was entirely devoted to Chopin, in which he is supreme, and included fantasia, op. 49; five preludes, Nos. 15, 16, 21, 17 and 24; two nocturnes; ballade in A flat; scherzo B flat minor; barcarolle No. 6; five etudes, No. 6, op. 25, No. 10, op. 10, and Nos. 7, 8 and 11, op. 25; sonata, op. 35; mazurka, op. 17, No. 4; a valse and polonaise, op. 53.

PHILHARMONIC SOCIETY.

The final concert of the Philharmonic Society was held April 8, in the Academy of Music, with an enlarged orchestra of 115 players under Josef Pasternack's direction. The soloist of the evening was Florence Easton. The size of the audience and the degree of applause bespoke the wide interest and pleasure in this concert. The soprano, in her usual delightful and finished style, sang *Ocean, Thou Mighty Monster*, from Weber's *Oberon*; Schubert's *Die Allmacht* and *Du Bist die Ruh*; *Ständchen* by Strauss; graciously adding several encores. The numbers played by the orchestra were Beethoven's fifth symphony; Notturmo, by Martucci; Afternoon of a Faun, by Debussy, and Tchaikovsky's 1812 overture. The concert was a distinct success from every point of view.

MATINEE MUSICAL CLUB.

The Matinee Musical Club gave an all-Wagner program at its concert of April 10. The numbers were as follows: piano ensemble from *Die Meistersinger* (Agnes Clume Quinlan, director), with Adelaide G. Brinton, Loretta B. Kerk, Katherine C. Loman, Agnes Rappengluck, Elsie Tucker and Helen Bader Yost at the pianos; soprano solo from *Tannhäuser* by May Farley, Helen Boothroyd Buckley at the piano; violin solo from *Die Meistersinger* by Nina Prettyman Howell, accompanied by Loretta B. Kerk; baritone solo from *Tannhäuser* by Horatio Connell, with accompaniment by the club orchestra; Thaddeus Rich's rendition of two selections; soprano aria from *Lohengrin* by Maude Ranson Pettit, with cello obligato by Effie Irene Hubbard, Elsie Tucker at the piano; baritone solo by Horatio Connell from *Die Walküre*, with piano obligato by Dorothea Neebe Lange and Evelyn Tyson, Helen Boothroyd Buckley, accompanist.

WALTER DAMROSCH LECTURE-RECITAL.

Walter Damrosch gave the fourth and last of his series of Wagnerian lecture-recitals at the Bellevue-Stratford, April 11, under the auspices of the Matinee Musical Club. The subject was *Götterdämmerung* and was treated with Dr. Damrosch's keen insight and delightful illustrations upon the piano.

CHORAL SOCIETY CONCERT.

The Choral Society of Philadelphia gave its annual spring concert at the Academy of Music, April 11, under Henry Gordon Thunders' direction. The assisting soloists

were Mae Ebrey Hotz and George C. A. Detwiler, with Ednah Cook Smith offering an obligato.

CHORAL ART SOCIETY.

The Choral Art Society, with H. Alexander Matthews as conductor, gave its second annual concert in the Academy of Music, April 12, with Myra Hess as the soloist. The chorus of fifty-six professional soloists did remarkably fine ensemble work in numbers by Palestrina, Rachmaninoff, Robertson, Parker, Tanyef and German, besides folksongs arranged by Brahms, Vogt, Schindler and Williams. Myra Hess played the Prelude, Choral and Fugue by César Franck with her usual power and finish, later adding numbers by Bridge, O'Donnell and Debussy, also encores.

SAMAROFF AND RICH.

Olga Samaroff, pianist, and Thaddeus Rich, violinist, gave an enjoyable joint recital in the foyer of the Academy of Music, April 19. The program opened with the Beethoven sonata, op. 47, and closed with the Strauss sonata, op. 18. Between these were two numbers for piano and violoncello (which instrument Dr. Rich plays as admirably as he does his usual violin), sonata in A minor by Aubert, and fugue by Marchand. Mme. Samaroff, who is a great favorite in Philadelphia, maintained her high standard of playing and was a charming picture as well. These two artists evidenced the height of their art by their ability to work together in an excellent ensemble.

DAVID PIKE IN RECITAL.

David Pike, tenor, assisted by Myra Reed-Skibinsky, pianist, appeared in recital at Witherspoon Hall, April 19. Among his numbers were *Joseph en Egypte*, by De Mehl; *Romance*, by Debussy; *Le Roi d'Ys*, by Lalo, and *This Is the Island of Gardens*, by Coleridge-Taylor. Mrs. Skibinsky played compositions by Chopin and Liszt.

PHILADELPHIA MUSIC CLUB.

The Philadelphia Music Club closed its 1922-23 season on April 20, when the annual spring choral concert and dance was held in the ballroom of the Bellevue-Stratford. The chorus, under the direction of Stanley Addicks, did splendid work and Mr. Addicks' cantata, *Tower of Victory*, was much appreciated. The artists assisting were Florence Adele Wightman, harpist; H. W. Cornman, baritone; Helen Buchanan Htner, soprano, and Amy Brumbach, contralto.

At the last regular meeting of the club on April 17, Arthur Nevin's *Mother Goose Fantasy* was produced most delightfully by the club members, Helen Ivory, soprano, taking the leading part. More than two hundred crippled children were the guests of the club for the performance and enjoyed it hugely. The club has had a most successful year under Mrs. Edwin W. Watrous, president.

GERMAN OPERA COMPANY.

The German Opera Company, which made such a fine impression during its previous visit to Philadelphia, returned April 20 to give the complete *Nibelungen Ring* cycle, April 20, 21, 23, 24, also giving *Hansel and Gretel* as a matinee, April 21.

Lisa Roma Achieves Success

Lisa Roma, soprano, is a young artist who has achieved success through perseverance, ambition, hard work and will power. She was for three years a protégée of David



LISA ROMA,
soprano.

Bispham, who made great prognostications for her future. Subsequently, she was awarded a scholarship with Giuseppe Boghetti, who expressed unbounded faith in her ultimate success. After three years of study with him he proclaimed her a finished artist, ready to establish a place for herself in the world of music.

Miss Roma's first solo appearance was with Victor Herbert's orchestra, in the Italian Street Song of his *Naughty Marietta*. She was called upon, unexpectedly, to substitute for the scheduled soloist. Her success was instantaneous, but it was not until the next day that the people learned that the artist whom they had so admired was not the one they believed they were hearing, but a new singer who had made good unheralded, and unannounced. Through this success, Miss Roma secured several other engagements, meeting always with an enthusiastic reception.

In addition to many concert appearances, Miss Roma has sung with several important orchestras. A critic very aptly said of Miss Roma: "She thrills with her exquisite soprano. The purity, sweetness and strength of her voice, her perfect enunciation and expression, together with the grace

MUSIC FESTIVALS, 1923

American

Ann Arbor, Mich.	May 16, 17, 18, 19
Bethlehem, Pa.	May 25, 26
Bryan, Ohio	May 2, 3, 4
Cincinnati, Ohio	May 1, 2, 3, 4, 5
Coe College, Iowa	May 7, 8
Evanston, Ill.	May 24, 25, 26, 28, 29, 30
Harrisburg, Pa.	May 1, 2, 3, 4
Mt. Vernon, Iowa	May 10, 11, 12
Nashua, N. H.	May 17, 18
Pittsfield, Mass.	September 27, 28, 29
Spartanburg, S. C.	May 2, 3, 4
Springfield, Mass.	May 4, 5
Toronto, Canada	April 30, May 1, 2, 3, 4, 5
Urbana, Ill.	May 10, 11, 12
Worcester, Mass.	May 7, 8, 9, 10, 11

Foreign

Austrian Music Week, Berlin	June
Special Opera Week, Berlin	September
Cassel, Germany	May 11, 12, 13, 14, 15, 16
Donaueschingen, Germany	July 29, 30
Düsseldorf, Germany	June 29, July 4
Gothenburg, Sweden	June 29, July 2
Frankfurt, Germany	June 17, 18, 19, 20, 21, 22, 23, 24
Hamburg, Germany	May 15
Leipzig, Germany	June 2, 3, 4
Munich, Germany	August 1 to September 30
Salzburg, Germany	August 8, 9, 10, 11, 12, 13, 14
Zurich, Switzerland	June 8 to 29
Welsh Eisteddfod	August 6, 7, 8, 9, 10, 11, 12

and charm of her personality, has a most happy effect on her audience."

Miss Roma is with the R. E. Johnston Management.

Mme. Cahier in Baltimore

Mme. Charles Cahier, whose recent recital in Baltimore marked the closing number of the artists' series at Peabody Institute, was enthusiastically received, eliciting the following lavish tribute from the critic on the Baltimore American: "A magnetic commanding personality, a rich and lustrous voice used with fine skill and superb interpretative gifts make Mme. Cahier an incomparable artist. The poignancy, the passion and the intensity of her singing are overwhelming. Her voice is of amazing power and wide range, heroic in proportions, having low tones of gorgeous vibrancy and richness and middle and upper registers of brilliant quality. She is a thorough musician who, in matters of phrasing, shading and diction, seems well-nigh perfect. The whole range of emotional expression is hers and she projects each song with the keenest understanding of its emotional and artistic value."

The Baltimore Evening Sun agreed that: "She is an artist of great distinction who interprets her songs with a rare intelligence and who sings always with a high enthusiasm."

Clara Novello Davies to Teach in Paris

Clara Novello Davies announces that from June 15 to September 15 she will teach in Paris. A number of her pupils in New York will accompany her to the French capital, where she will be joined by other students from London. Mme. Davies will reopen her New York studios about October 1.

Rethberg Re-engaged by Metropolitan

Elisabeth Rethberg, heard at the Metropolitan Opera House for the first half of the present season, has been reengaged for next year. Miss Rethberg is now in Europe, but will return shortly to fill an engagement at Ravinia Park, Chicago, in the summer season of opera.



SIGRID ONEGIN

is singing with
success

CHINOISERIE. By Dagmar de Corval
Rybnér. High, in D minor; Medium,
in C minor.60

I HEARD A CRY. By William Arms
Fisher. High, in C; Medium, in Bb;
Low, in Ab.50

SNOW FAIRIES. By Cecil Forsyth.
High, in C; Medium, in A.60

TIME ENOUGH. By Deems Taylor.
High; Medium.50

(Usual sheet music discount)

Mme. Onegin wrote Mr. Fisher: "I have so
great a success with your song that I sing it by
request always two times."

OLIVER DITSON COMPANY, BOSTON 10
178-179 Tremont Street

Chas. H. Ditson & Co., New York, 8-10-12 East 34th Street

Order of your local dealer

EASTHOPE MARTIN VISITING IN FRANCE

He Writes of the Operatic Season at Monte Carlo

Easthope Martin, the English composer, is visiting his friend, H. O'Hagan, at his beautiful home, Casa del Mare, a few miles from Monte Carlo. It will be remembered that Mr. Martin visited America last winter, but owing to a sudden illness his doctors advised him to return to England in order to escape the severe winter we were having here. Mr. Martin was received most cordially by the prominent litterati and musicians of New York. His music is known everywhere and naturally when the composer himself arrived he was the honored guest of a great many social functions.

The appended letter, which is printed in its entirety, was full of news of musical events which will interest all who are familiar with the famous winter resort. Mr. Martin also enclosed one of the programs of the recital given by John McCormack at the home of Mr. O'Hagan on March 27. The outside cover of the attractive program was engraved: "A tribute from a friend to a friend (signed) John McCormack." Mr. McCormack's program was divided into four groups. The first was made up of familiar selec-

artistic affair that the Continental Weekly of March 30, published on the Riviera, said in part: "It was a joy—pure and unique. From the point of view of song and of singing it was the most wonderful event of this wonderful season; it will be remembered with delight and thanksgiving throughout the lives of all those that heard it."

"John McCormack is a singer born; a singer endowed by the gods with a voice exquisite; a singer who has the instinct of style; a singer who is today a supreme exponent of bel canto. Therefore one rejoices to hear him under any circumstances: in opera, where, sometimes, the conditions are not favorable; on the concert platform, where the conditions are apt to be more still when he sings, as he did at Casa del Mare on Tuesday, in the atmosphere of intimacy—the atmosphere which knows not formalities, knows only friendship and artistic sympathy. In such an arca, lyric sweetness, power and truth are most revealed; nothing stiffens either song or singer; the hearer is carried to Heaven on the wings of feeling untrammelled; the soul planes with the melody; artist and auditor are one and indivisible. It is a great and imperishable experience."

"The fourth group is noticeable if only because the accompaniments were played by the composers. Mr. Schneider's song is charming; furthermore he deserves a good word for the fine restraint and peculiar sympathy with which he treated the piano part of Mr. McCormack's pro-



CASA DEL MARE,

home of H. O'Hagan, on the Mediterranean, where Easthope Martin, the English composer, is guest for the season. John McCormack is also a frequent guest, while singing at Monte Carlo, just three miles away.

tions from the classics, and the second contained two numbers by Rachmaninoff—To the Children, and When Night Descends. The third group consisted of Irish folk songs, arranged by Herbert Hughes. The last group began with Her Eyes, by Edwin Schneider, with the composer at the piano; A Far Off Tide, and The Minstrel, by Mr. Martin, he accompanying the singer. This last song belongs to Mr. Martin's beautiful cycle, The Mountebank, and Mr. McCormack is responsible for a great deal of the popularity of the tenor solo, The Minstrel. It is indeed good news to read that Mr. Martin expects to visit America again this fall, where his numerous friends will eagerly await his visit.

The recital by John McCormack was such a social and

gram. He is the singer's private accompanist and their unity is not less curious to see than its results are delightful to hear. Mr. Easthope Martin's songs are good music and they were applauded rightly and well. His gifts are true gifts. They have won fame for him already, and they will win yet greater fame. His piano touch is lovely; he has the lyric soul and delicate accomplishment."

Easthope Martin's letter follows:

Casa del Mare, Roquebrune-Cap-Martin, France.
March 28, 1923.

To the MUSICAL COURIER:

I meant to return to New York last September, but had to remain in London until just before Christmas when I came down to this heavenly part of the world lying only three miles from Monte Carlo and about eight miles from the Italian frontier. I am staying with friends of mine at a very beautiful villa set in a lovely garden, with the Mediterranean just a few feet from the walls. The peace and beauty of it all are wonderful, and especially so now that the flamboyant Riviera spring is in full flare.

The grounds and the house are so attractive that I seldom go far away except that three times a week we go into Monte Carlo for the opera which, take it all round, has been very good this year. We've had three notable sopranos in Yvonne Galli, Dalla-Rizza and Claudia Muzio (the last named is a truly great artist!). The baritones have been Vanni Marcoux and Arnal, while the really good tenor has been our one and only John McCormack. He has appeared in Il Barbiere, Martha, Tosca, and also created the tenor role in the first performance of a hitherto unpublished opera of Moussorgsky, La Foire de Sorotchintzi. It is very light in character, full of comedy, but I don't think it will live long as the music after the first act (which is full of beautiful things) is not very interesting or good. It was in the first act that McCormack had his great moment with a beautiful aria, sung practically without accompaniment except for answering phrases played on the bassoon. It came as a great treat to get a piece of real lyrical vocalization, beautifully sung.

I enclose two of the principal themes from the opera, the first is the opening phrase of the aria I have just referred to; the other is one of the main themes which run through the entire work.

In this villa is a hall holding over 250 people, and John McCormack gave a recital here on March 27. The place was full and the affair was a great success. He sang my song most beautifully. To hear one's work performed like that is a great joy.

My host, Mr. H. O'Hagan, makes a feature of his Sunday afternoon musical receptions and so we get quite a lot of interesting talent now and then. A Sunday or two ago we had Carola Navone, one of the finest harpists in the world.

Hackett, the tenor, has arrived and sings at Monte Carlo on Sunday in Traviata. Lappas is also here and is due to sing.

I shall stay down in this ambrosial spot until about the first of July, and after a while in England, I'm planning to come to New York some time in September for a few months. It will be a very great pleasure to see you again, and I am looking forward to my trip more than I can say.

May and June are the magic months on this wonderful coast. The lovely bathing in really warm sea, the flowers, the nightingales sing all day and night; the warm blue nights and the fireflies. It is all very dreamlike and exotic, but it's rather nice to get back at last to the hard vigor of the big city and to look back and dwell on this dolce far niente existence.

All best wishes and kind regards,
Yours very sincerely,
(Signed) EASTHOPE MARTIN.

Soder-Hueck Artists Join in Concert

On April 8, Ellie Marion Ebeling, soprano, and Joseph Hempelman, tenor, were engaged for a concert at Hunts Point Palace, assisted by Oscar Ziegler, Swiss pianist. With a big audience attending, a program of great variety was rendered including songs and arias of modern and classical composers. Mme. Ebeling, who has filled many engagements this winter, opened with the Blue Danube Waltz by Strauss, and later gave a group of songs among them Liebesfeier, Weingartner, and Songs My Mother Taught Me by Dvorak, etc., giving much opportunity to display her

splendid vocal skill in the tone coloring of her rich, beautiful voice.

Joseph Hempelman possesses a tenor voice of unusual, fine lyric quality, with a range easily reaching up to high C. He opened the evening's program with a group of German classics by Schubert, Schumann, etc., later appearing in an English group: Life and Death by Coleridge Taylor; I Hear You Calling Me, etc. The aria from Pagliacci gave him fine opportunity to display his splendid upper tones and was given with fine dramatic effect, yet his best success came in Walter's Preislied, from the Meistersinger, Wagner. With fine control of breath in the long lyric phrases, he poured forth golden tones of promising rich quality. Mr. Hempelman, who only this season has studied under Mme. Soder-Hueck, has already accomplished remarkable results. Both singers joined in the duet from Cavalleria Rusticana, and the Miserere from Trovatore, their voices blending well and giving delight. Oscar Ziegler, the Swiss pianist, proved an artist of ability, and his technique, as shown in Liszt's Hungarian Rhapsody No. 12, was admirable. He is a newcomer to this country, a pupil of Rudolph Ganz and Busoni. Mr. Oslaender gave fine support to the singers at the piano. Mme. Soder-Hueck has proved once more her ability to build voices and develop all around artistry.

BALTIMORE PRAISES GERMAN OPERA'S FINE PERFORMANCES

New Music Club Organized—Symphony Orchestra Completes Eighth Year—Extensive Preparations for Opera

Baltimore, Md., April 23.—Repeating its success when it made its first appearances in this country, the German Opera Company presented The Ring during the past week and received another ovation. The Rheingold, Die Walkure, Siegfried, and Götterdämmerung were given on four consecutive nights, with Hänsel and Gretel at a matinee. Of the five performances, the last of The Ring was unquestionably the best and it received wonderful praise from the critics as well as the audience, which refused to leave the Lyric for about ten minutes after the conclusion.

Heinrich Knote, the eminent tenor of the company, had the greatest individual triumph and it was pleasing news to Baltimoreans to learn that he will be a member of the De Feo Opera Company when it gives a month of grand opera performances during the early part of the summer.

NEW MUSIC CLUB ORGANIZED.

A number of women prominently identified with music in Baltimore have organized The Music Club and some pretentious plans are in view for next season.

SYMPHONY ORCHESTRA COMPLETES EIGHTH YEAR.

The last performance of the year by the Baltimore Symphony Orchestra was given April 22 before the usual capacity audience at the Lyric. A Midsummer Night's Dream, incidental music by Mendelssohn, constituted the program, it marking the first time that this work has been presented in Baltimore. Theresa Maxwell Conover read Shakespeare's lines, with the Treble Clef Club acting as chorus. The performance was interesting and a fitting climax to the highly successful season of the Baltimore Symphony Orchestra, which has now completed its eighth year.

EXTENSIVE PREPARATIONS FOR OPERA.

Extensive preparations are being made by the Baltimore Opera Society, which will present Aida on May 3 and 4, assisted by an orchestra of forty-five members of the Philadelphia Orchestra. Manuel Salazar, tenor in the Metropolitan Opera of New York, has accepted the invitation of the Baltimore Society to sing Rhadames, and Armando Agnini of the Metropolitan will stage the production. All the members of the cast with the exception of Signor Salazar are Baltimoreans. David S. Melamet will conduct the performances. E. D.

Peterson Well Received in Watsonville, Cal.

Watsonville, Cal., April 14, 1923.—May Peterson, soprano of the Metropolitan Opera Company, assisted at the piano by Charles Touchette, gave a recital here at the High School Auditorium on Friday evening, February 23. The program was varied in contents and the singer rendered it in a manner that delighted the appreciative audience and brought forth many recalls and encores. According to the Evening Pajaronian, Miss Peterson "is a very charming artist. She has personality plus a beautiful voice of wide range, that she uses with consummate skill. She pleases immensely as she takes the initiative, at once becoming en rapport with her auditors, and her explanations of what some of the songs meant were delivered with a delightful naivete that was very intriguing and put her on easy terms with all hands at once. She established by the range of songs that she delivered her capability as an artist. She was generous with her offerings, too, singing seventeen numbers and responding to some six or seven encores." J. P.



ORPHA KENDALL HOLSTMAN SOPRANO

"Orpha Kendall Holstman sang several songs and airs with fine effect. After her first group she added an encore. The audience, which filled the hall, evidently liked Miss Holstman and recalled her repeatedly."—Maurice Rosenfeld, Chicago Daily News.
"Miss Kendall Holstman's sympathetic, lovely voice was so well liked by the intelligent and appreciative audience that an encore had to be added."—Herman Devries, Chicago American.
"Orpha Kendall Holstman sang with a tone of lovely quality and interpretative force. The words meant something to her and she told their story with feeling. The audience insisted on encores."—Karlton Hackett, Chicago Post.

Address—157 E. Ohio St., Chicago

ASHLEY PETTIS PIANIST

Will remain in New York all summer. A limited number of pupils will be accepted.

Address Ashley Pettis' Studios
350 West 85th Street New York
Phone Schuyler 0441

MR. GATTI GIVES HIS OWN SEASON REVIEW

(Continued from page 5)

"It is impossible to give in one season all the operas the public wants. If I did so, there would be nothing left for the following years.

"There are some operas I have long wanted to give, Mozart's Don Giovanni, for instance; but I am still waiting for the proper singers. I was the first manager to give Russian opera here, Pique Dame, and the first to produce an American work, The Pipe of Desire."

Mr. Gatti's attention was called to the assertion that the Metropolitan keeps its ear too close to the box office. "It is not true," he answered, "that the Metropolitan wants to make money. All the money the public gives to the box office goes back to them in productions."

The expenses of opera production, Mr. Gatti explained, have increased 75 per cent. in fifteen years, while the price for seats at the Metropolitan has increased but 15 or 20 per cent. In Europe the seat prices have been increased three or four times. "The Metropolitan gives the best productions and the most varied repertoire at the lowest prices in the whole world," he added.

Mr. Gatti then switched to singers and singing. Referring to a statement by W. J. Henderson to the effect that artists don't sing as well as they used to, Mr. Gatti put the blame on the composer. The old composers wrote in the same style, he said. The singer of today has to sing Strauss and Verdi in the same week; in one instance the artist is singing, in the other declaiming and shouting—a poor procedure for the singer.

OLD OPERAS MADE SINGERS.

"We must thank the old operas," continued the impresario, "for the singing we still have. If the singers sang only the new operas there would soon be no singing. An illustration: Mr. Martinelli has never sung so well as he has this season. He had an extremely difficult role in William Tell, and his study on the part improved his singing in all operas."

The successful revival of William Tell, Mr. Gatti regards as his most satisfactory effort of the past season. It was the most difficult to produce, he said, and the greater the obstacle the deeper the satisfaction. Had he given something by Dukas, or Stravinsky, he maintained, there would have been no difficulties attached to them.

Mr. Gatti's favorite opera since Wagner is Boris Godunoff. It is original, he claims, sincere, and has characterization, essentials that every one appreciates.

The Russian fairy opera, Snegourochka, is the most expensive production Mr. Gatti has made during his consulship, and he holds it up as illustrating his belief that the public does not care for novelties. Here was a popular Russian work, by a popular composer, loudly heralded, and being given for the first time in a city of 6,000,000 persons, and yet, on the opening night, the box office did not hold \$1,000 outside of the regular subscription money. The public here, Mr. Gatti says, wants to know what they are going to get. The public taste, too, Mr. Gatti thinks, has improved in his fifteen years here. In other days, he says, some of the modern works would never have been appreciated.

And in his closing remarks Mr. Gatti still had the public in mind. "In France they say, 'There is some one who has more wit than Voltaire, and that one is Mons. Tout le Monde.'"

National Music Supervisors' Conference Addresses

For a body of busy people in convention who knew that the Book of Proceedings would print in toto all addresses, and with the corridors lined with the exhibits of twenty-eight publishing houses just packed with tools of their profession, the annual sessions of the National Music Supervisors, held in Cleveland, were all fully attended. The address on Some Questions, made by the president, Karl W. Gehrkens, professor of school music, Oberlin Conservatory of Music, and supervisor of music, Oberlin Public Schools, was of keenest interest to the large body of fellow-craftsmen who listened attentively to his thoughtful setting forth of the problems of the profession. Never dictatorial, President Gehrkens contented himself with stirring up their



MUSIC SUPERVISORS' NATIONAL CONFERENCE, Hotel Statler, Cleveland, Ohio, April 9-13, 1923.

minds and leaving the problems with his auditors for solution. Also, he made them fully aware of their responsibility in finding the solutions with all due promptitude.

Dr. Charles H. Farnsworth, of Teachers' College, Columbia University, was introduced as the Conference philosopher, and did not belie his introducer. Dr. David Snedden, professor of educational sociology and vocational education, a colleague of Dr. Farnsworth, succeeded in rousing more than a modicum of controversy in the presentation of his topic, Dynamic Tendencies in American Education.

Tuesday afternoon was perhaps the busiest time of the whole conference. The session was held at Masonic Hall

and opened with a half hour concert by the Cleveland All-High School Orchestra under the direction of R. V. Morgan. This was followed by one of the high lights of the conference, A Lesson in Appreciation, by Walter Damrosch, conductor of the New York Symphony Orchestra. Dr. Damrosch used Beethoven's fifth symphony to illustrate his remarks. As this dean of American conductors was introduced the whole conference rose to do him homage. There followed an auto ride through the park system, concluding with a visit to the Art Museum where an organ

recital was given by Douglas Moore, curator of music and museum organist.

The addresses Wednesday morning were by William Arms Fisher, on The Music Publisher and the Supervisor; Harry E. Whittemore, supervisor of Music, Manchester, N. H., on Ethics of the Supervisor; C. C. Birchard, on Music for

Individual and Social Life, in which Mr. Birchard displayed an amazing amount of knowledge of the scientific side of music.

Then came another "highlight"—an illustrated address on The Art of Accompanying as Applied to School Music by George H. Gartlan, director of music in the public schools of Greater New York. Mr. Gartlan's exposition should not be limited to school music—it was universal in its application, and showed, besides the keenest analysis, a spiritual insight that lifted his hearers quite out of the daily routine into the realm of artistic realization.

On Wednesday afternoon the principal address at the session held in Masonic Hall was by Hollis Dann, state director of music, Pennsylvania, his topic being, A State Program for Music in the Public Schools. This was a very serious discussion of a large undertaking and will be read again with deepest interest in the Book of Proceedings.

M. B. P.

Fine Musicales at Morrill Studio

Pupils of Laura E. Morrill were heard in recital at her New York studios on the afternoon of April 15, and, as usual, every one of the participants reflected credit upon their mentor. The uniform excellence of the singing done at these musicales has been remarked upon by many music lovers and artists who have enjoyed the music at the Morrill studios. One of the guests at this particular musicale was so much impressed with the fine singing heard that she immediately arranged for lessons and began her studies the following day.

Roy Rockefeller, a young baritone of much promise, was heard for the first time and created an excellent impression. Florence Chapman-Pactzold, a former pupil who came to New York a short time ago to renew her studies with Mme. Morrill, gave much pleasure with her singing of Depuis le jour from Louise and Chanson Norveigienne of Fauré. Her husband, F. L. Pactzold, is treasurer of the Great Northern Railroad. The other artist pupils participating in the program were Grace Nott, Sarah Edwards, Lillian Crossman, Leah Lannaman, Merle Holman and Inez Quick.

Owing to the many students who wish to continue their studies during the warm months, Mme. Morrill will teach in New York all summer.

AUSTRO-GERMAN MUSICIANS' RELIEF FUND COMMITTEE

Theodore Spiering, Chairman

List of contributors up to and including April 28, 1923:

Harold Randolph	Carl R. Edson	Varete Ter Stepanoff	Eleonore Henkelman
Arthur Shattuck	Mrs. Carl R. Edson	Ernest Schelling	Mrs. Howard L. Weatherly
Joseph Hofmann	Leopold Auer	Alberto Jonas	Maud Osborn
Amy H. Beach	Sophie Beebe	Mrs. Geo. Herbert-Engelhard	Blanche Epstein
Dagmar de C. Rybner	Wilhelm Middelschulte	American Piano Co.-Wm.	Ethel Meshaloff
Dr. Cornelius Rybner	Hans Letz	Knabe Co.	Evelyn Stern
Thuel Burnham	Eleanor Spencer	W. B. Claypool	Sidney W. Mandell
Carl Busch	Cesar Saechinger	Daniel Gregory Mason	Romeo Perrella
Henry Hadley	Harriet Van Emden	Anonymous (Toronto)	Emma Ricardo Kieser
Victor Herbert	Mildred Largie	Albert Elkus	Mary Schenck
Margaret A. Cox	Irma C. Correll	Mrs. Henry Schradieck	Mrs. George Ritter
Mme. Charles Cahier	Harold Manierre	John Friedrich	Zenaida de la Torre
Frank La Forge	Antonio Lora	Anna Heuermann Hamilton	Mrs. Irving Laurie
Myra Hess	Gertrude Lawrence	Roger W. Kahn	W. Uro
J. Lawrence Erb	Maud M. Foote	John Stockwell Budlong	A Music Lover
Nicoline Zedler-Mix	Vera A. Way	John F. Renner	E. C. A. Figaro
Sergei Klibansky	Emanuel Oesterreicher	Sohmer Co.	H. Weiss
Louise Keppel	Adalbert Ostendorff	Society of American Musicians,	I. Hilen
Theodore Spiering	Lilyan Weintraub	Chicago	N. Segalowitz
Eva S. Joseph	Olive Hildreth Mayer	Music Teachers of St. Louis	B. Meyerson,
Ida S. Lester	Frederic Hoffman	Ruth G. Hill	Y. Novick
Ernest Urchs	Alexander Lambert	Katherine A. Mohr	Anna Stumpf
Chalmers Clifton	Edith Braun	Gustave Becker	Katherine Horst
J. B. Berkhoe	Frederick Jacobi	Robert W. Grant	Christina Goess
Alfredo Oswald	Walter Knapfer	H. F. Faber	Joseph Correll
Guy Maier	C. O. Hera	N. Val Peavy	Henrietta Scott
Steinway & Sons	Mrs. John Gerrian	Otto Wisner and Son	Blanche Foster
Joseph Regneas	Adolph Mayer	Gustave A. Klunert	Marie Schmidt
Fred Steinway	Louise Robyn	C Sharp Club of Detroit, Mich.	Florence Wessels
Herman Irtion	Augusta Murphy	Ludwig Marum	Alexander Morello
Walter Fischer	Bertha J. Burlingame	American Conservatory Chap-	W. I. Tedesco
Fritz Kreisler	Mrs. L. von Bernuth	ter S. A. D. Sorority.	Mrs. L. J. Walther
Victor Harris	Willem Mengelberg	Irene Trisch	Dirce Dal Lago
Anna Faber	George Ferguson	Lamond	Alfred Arol
B. H. Balensiefer	Frederic Reidemeister	Elsa Aalen	Albert Pirman
Theodore E. Steinway	Theo. Cassebeer	Ganna Walaka	Jarrell E. Gose
R. Mojewski	Hans Kindler	Elise Aehle, School of Music,	Charles J. Hamp
Hattie Kammerer	Marcella Sembrich	St. Louis	Jules Daiber
Albert Stuercke	Joseph Lhevinne	W. Richard Miles	Corinne Mayer
Sylvia Cushman	Augusta Cottlow	Mrs. O. H. Vorubrock	Myrtle Elvin Block
Bern Boekelman	Frederic Jacobi, in memory of	Ernest A. Vorubrock	Countess Argilagos
Madeleine S. Stern	the late Robert Leonhardt	Katherine Vaughan	Emily Grant von Tetzel
Mrs. Norman S. Goldberger	Paul H. Wagner	Mrs. W. B. Swords	Mr. and Mrs. Walter Anderson
Anonymous, Springfield, Mass.	Henry Ziegler	Frank Rodman	Wallingford Riegger
Francis Macmillen	Ernest Hutcheson	Marion Wright	Frederick Kahn
Hans Schneider	Alvin L. Schmoeger	Margaret Ives	Lily Petschnikoff
Walter Spry	George Meader	Maurice Wright	Paul Bender
Herman Epstein	Elly Ney	Jack Thomas	Maria Iovgün
A. C. Wieland	Willem van Hoogstraten	C. Leslie Wolf	Mrs. Samuel Untermyer (in
Emerson Withorne	Max Adler	Chester Knierim	memory of Gustav Mahler)
John R. Oatman	Mr. and Mrs. Crosby Adams	Russell T. Oeden	Mrs. Samuel Untermyer (in
Rudolph Ganz	Frank A. Schaedler	Audrey E. Schmidt	memory of Arthur Nikisch)
H. C. Kudlich	Alfred Herz	Marion A. Swords	Hardman, Peck Co.
John Passaretti	Paul H. Billhuber	Andrew Perci	Adolf Weidig
George Raudenbush	Carl Westmann	Elizabeth Leago	Elizabeth Rothwell
Morris Goldberg	Elizabeth Cuery	Edward Zimmer	George Lehmann
Paul Mierach	Florence Easton	Rose Williams	Florence Goldstein
Herman Dietel	William H. Daniels	Philip Leude	Sergei Rachmaninoff
August Palma	Ted Bacon	Ella A. Vorubrock	Katherine Goodson Hinton
Louis Lupo	Edwin Grasse	Jennie Lee Aehle	Andrea Polah
Carl J. Stern	Rubin Goldmark	John Brent Williams	Charles Mattmann
Frank Paul	Katherine Cavalli	Sherwood Family	Dr. C. F. Jellinghauf
J. J. Hattataedt	Alfred E. Human	Anonymous, New York	F. W. Reubler
David Stanley Smith	Euda R. Sollitt	M. F. P. Albany, N. Y.	Adele Margulies
Gustav Saenger	Philip Gordon	Werner Joeten	Carlo Sabatino
Martha Martin	Guisepe A. Randegger	Margaret Seblouch	Herman Devries
Eugene Gruenberg	Theodor Bohlmann	Samuel Stetz	Mrs. L. H. Abele
Julius Marx	Charles Pabst	Frank Williams	Wilhelm Bachaus
D. W. Lerch	Paul Mausolf	Bella Frankel	John B. Siefert
Edmund Gram	R. F. Balke	Antonio Lombardo	Mrs. H. C. Adams
Conrad V. Bos	Hugo Kortschak	George C. Hriszko, Jr.	Joseph Gahm
Lee Pattison	Thilo Becker	Ellen Ballon	Idis Lazar
Geo. J. Birkal	William K. Schmoller	Frances Jablow	Irma C. Correll
Frieda Hempel	Mrs. David J. Kelley	Myrtle Falcon Cooper	Varete Ter Stepanoff II.
Anna Musgang	Jacob J. Froess	John Standerwick	Victor Ehling
E. H. Droop	Joseph Knecht	Erl Beatty	Ernest R. Kroeger
Oscar Springer	W. C. Dierks	Anne Harrison Wade	Ottmar Mor
Marguerite Melville-Lianiewska	Anonymous, Brussels	Dorothy Goldsmith Netter,	Leo C. Miller
George Kueso	L. J. Federewski	Helen Michell	David Earle
Oscar G. Sonneck	H. H. Flagler	Edward Garrett	Nathan Sacks
Ossip Gabrilowitsch	W. H. Humiston	Lillian Brachman	Sam Franko
	Arthur Alexander		

Eastman Theater Orchestra (Rochester) and Orchestras of the Rivoli and Capitol theaters, New York.

Contributions are to be sent to Ernest Urchs, treasurer, care Steinway & Sons, 109 East 14th Street, New York.

recital was given by Douglas Moore, curator of music and museum organist.

The addresses Wednesday morning were by William Arms Fisher, on The Music Publisher and the Supervisor; Harry E. Whittemore, supervisor of Music, Manchester, N. H., on Ethics of the Supervisor; C. C. Birchard, on Music for



MASTER INSTITUTE OF UNITED ARTS

Music—Painting—Sculpture—Architecture—Opera Class—Ballet—Drama—Lectures

312 West 54th Street, New York City

Phone 3954 Circle

ACROSS THE COUNTRY

(Continued from page 26)

A. Wolf, president of the local chapter and chairman of the Music Week Committee, are included these members: George Benkert, Walter G. Bahn, John G. Brubaker, Charles E. LeFevre, Horace E. Reichardt, George B. Rodgers, William Z. Roy, Richard Stockton, Harry A. Sykes and Charles E. Wisner. The chapter is co-operating with the Choir and Chorus Night, which includes a chorus of one hundred and sixty trained voices selected from various choirs, a ladies' chorus of forty voices, and the Apollo Club, composed of forty male voices.

Lemars, Iowa, April 20.—Ruth Rothschild appeared in piano recital at the Congregational Church, playing the Beethoven sonata in E flat, Debussy's Minstrels, Ravel's Jeux d'Eau, Liszt's Caprice Poetic and Grainger's Country Gardens and Spoon River. Miss Rothschild plays with a brilliant, fluent technique and excellent tone.

On Easter Sunday the Western Union Choral Club of seventy voices made its initial appearance under the baton of Herbert Haas. Alta Freeman and Ruth Rothschild were the accompanists, and Earl Thompson, baritone, the soloist. On March 20, Miss Freeman played before the State University of South Dakota. She revealed a brilliant technique, sweeping the keyboard with exhilarating fleetness and sureness. Her program, built for the most part as a vehicle for technical prowess, was dashed off with the zest of a dynamic personality. On April 6, Miss Freeman appeared in a piano recital before a crowded house at the Hildreth Memorial Church. Her program included numbers by Brahms, Bach, Chopin, Ganz, Liszt and Saint-Saëns. The spring term at Western Union College has been replete with student recitals. Iva Musbach and Helen Hayes, advanced pupils of Alta Freeman, appeared in recital at the college chapel recently.

Lima, Ohio, April 16.—Frieda Hempel appeared April 13, in the program of Jenny Lind. From the opening until the close of the exceedingly interesting program, the gifted soprano held the enthusiastic audience as if by magic spell. As we listened to the tones so colorful and sympathetic we truly believed that the immortal Jenny Lind stood before us. And then we wondered who, in the next generation, would be able to impersonate our Frieda Hempel. She generously added six numbers to her program and returned time after time to acknowledge applause. Lima was charmed as it has never been before. Coenraad V. Bos, at the piano, gave the singer and the flutist excellent support. Of special interest was his phrasing in The Trout by Schubert, The Nut Tree by Schumann and an old English number, I Would Be a Butterfly. His solo work was an excellent part of the program, as was that of Louis P. Fritze. The Woman's Music Club sponsored the concert.

On March 20, Charles Wakefield Cadman and Princess Tsianina gave an interesting program of Indian music in Memorial Hall, under the auspices of the Woman's Music Club. Both artists were cordially received.

Mrs. Charles A. Black has been elected president of the Woman's Music Club. She will succeed Mrs. Clem Baxter, who has been in office since 1921. The club has just finished a gratifying and successful year and comes to Mrs. Black as a well organized and successful institution.

Mrs. Clarence Klinger has been re-elected president of the Etude Club, an organization now in its twenty-fourth year, formed for the study of music in all its forms.

Mr. and Mrs. Branson Harley Holmes have returned to Lima from Cleveland where Mr. Holmes has been studying violin, preparatory to assuming duties with the Cleveland Symphony Orchestra next season.

Memphis, Tenn., April 14.—The third municipal concert sponsored by the Music Committee Chamber of Commerce and the Park Commission was given at the Lyric Theater. A program of operatic selections was arranged by Joseph Henkel and the wonderful advancement made by the orchestra was very marked. It was "Mississippi Night", and the Mississippians who were fortunate enough to hear Cora Cook, contralto, who was the guest soloist for the evening, had every reason to be proud of her. Miss Cook has a rich, full voice and charmed everyone not only with her singing but with her lovely personality. The aria Samson and Delilah (Saint-Saëns), with full orchestral accompaniment, and two groups which included suite—From the South (Nicodé), Sanctuary (LaForge), Brownies (Leoni), By a Lonely Forest Pathway (Griffis) and We'll to the Woods and Gather May (Griffis) were given. Mrs. Lunsford Mason was at the piano and gave splendid support. The orchestra gave Mascagni's Preludes Siciliana, Intermezzo Rusticana (harp played by Mrs. Joseph Henkel and French horn played by Mr. Hands), selection from La Tosca (Puccini-Tavan), overture, The Hermit's Bell (Maillart) and March of the Bojaren (Halvorsen). A. B. Williams is chairman of the music committee and devotes a great deal of time to the development of music in Memphis.

Mrs. Jefferson Franklin Hill, who has been president of the Beethoven Club for six consecutive years, is again at

the helm and it goes without saying that things bigger and better than ever are in store for the members. While Mrs. Hill is affiliated with several clubs, besides being president of the State Federation of Music Clubs, most of her time is given to the Beethoven Club work. In this she has proven herself to be so capable and efficient that her election was not a surprise to Memphians. Other officers of the club for the ensuing year are Elizabeth Mosby, first vice-president; Mrs. David L. Griffith, second vice-president; Mrs. R. A. Street, third vice-president; Mrs. C. N. Marshall, recording secretary; Mrs. Emerson R. Bailey, corresponding secretary; Mrs. J. P. Pritchard, treasurer, and Mrs. James M. McCormack, auditor.

A series of Lenten recitals was given at the Memphis Country Club on Sunday afternoons during Lent. Among those participating were Angelo and Joseph Cortese, harpist and violinist; Mmes. Charles Watson, soprano; Garner Strickland, soprano; Guston T. Fitzhugh, soprano; C. S. Lancaster, contralto; James L. McRee, soprano; Hugh Sandidge, tenor, and Mmes. Arthur Bower and Frank Sturm, accompanists.

The Josephine Club was selected this year by members of the Renaissance Circle to receive the benefit of its annual Spring Musicale. An attractive recital was given at the home of Mrs. Guston Fitzhugh last week, when a large fund was presented to the educational department of the Josephine Club.

Mrs. Clyde Parke and Mrs. Clarence Banning, of the Beethoven Club, arranged the March program for the matinee recital given at the Goodwyn Institute. Numbers for piano were artistically given by Mrs. C. H. Marshall, Mrs. Walter Richard, contralto; Katherine McKeever, violinist; Arthur Bower, tenor; Josephine Hyde, harpist; Ava Norris, pianist; Mrs. J. L. McRee, soprano, and C. L. Montgomery, baritone, combined to provide a delightful musical afternoon.

Missoula, Mont., April 23.—Friday evening, April 13, the Montana University Symphony Orchestra made its last appearance of the season at the University auditorium. The orchestra has been splendidly trained by Prof. A. H. Weisberg and this was evidenced at its performance on Friday evening.

Marian Ferguson, a talented fifteen year old violinist, made an excellent appearance as soloist, playing Viotti's twenty-third concerto. Miss Ferguson is a pupil of Prof. Weisberg.

Saturday evening, April 7, the San Carlo Opera Company presented Madame Butterfly to a large audience at the Wilma Theater. Every seat in the large theater was taken and many were turned away. Tamaki Miura, the Japanese soprano, took the title role and was more than delightful in the part to which her nationality lent a finished interpretation. Other roles were proportionately well taken, making the entire performance one of brilliance. Sunday afternoon, April 15, the Missoula Choral Society made its last appearance of the season at the Liberty Theater, A. H. Weisberg conducting. Handel's Judas Maccabeus was presented. The soloists were Josephine Pearce, Mrs. Charles Peck and Mrs. H. T. Forbis, sopranos; Mrs. T. E. Fitzgerald and Mrs. T. A. Price, contraltos; Donovan Warden, tenor, and W. L. Shovel, bass. The following members of the Symphony Orchestra furnished excellent accompaniments: Violins—Grace Gwinn, Bernice McKeen, Hildegard Weisberg, Mrs. R. Gwinn, Ernel Malvern, Ruth Hawk, Dorothy Mueller; cello—Lois Ferguson; double bass—Mrs. A. H. Weisberg, and piano, Mrs. J. T. Walford.

Nashville, Tenn., April 25.—An audience that crowded the hall, stood in the aisles and even sat on each other's laps heard the concert by Phillip Gordon, pianist, and Aleria Waggoner (the latter a popular local soprano). Mr. Gordon played here last spring and created such an impression that everyone was eager to hear him again. His program on this occasion embraced numbers by Mendelssohn, Beethoven, Brahms, Schubert, Cui, Strauss, Grieg and Chopin. Miss Waggoner's delightful coloratura was heard in songs by Cadman, Wiggers and Bach-Gounod.

Oakland, Cal.—(See Music on the Pacific Slope).

Oklahoma City, Okla., April 23.—Phillip Gordon, pianist, and Elinor Whittemore, violinist, presented a recital at Park Congregational Church. An artistic interpretation was given each number of a well selected program. Both artists use their technical mastery with excellent intent.

Peoria, Ill., April 19.—Peorians have enjoyed an unusually fine musical season which closed with the Jenny Lind Concert by Frieda Hempel and her assisting artists on April 18. This was the last of the series given under the auspices of the Civic Music Association and was attended by a capacity house. The singer was attended by a group of society matrons and maids in costumes of 1850. Other interesting features such as have been employed elsewhere to make the concert an unusual and wholly delightful one were introduced.

The Cleveland Symphony Orchestra played in Peoria on March 16, also under the auspices of the Civic Music Association. Nikolai Sokoloff directed the splendid program.

The Ukrainian National Chorus came under independent management, the latter part of February. The remarkably beautiful tonal effects produced by Professor Koschetz and the dramatic solo work of Nina Koschetz was received with great enthusiasm.

The final concert of the artists' series given by the Amateur Musical Club was the recital by Mabel Garrison on March 20. A crowded house greeted her and paid tribute to her beautiful voice with such loud and long applause that she was obliged to return again and again for encores.

The last members' recital of the Amateur Musical Club was given by George G. Smith, baritone, of Chicago; Eldon C. Murray, violinist, of Bradley Conservatory of this city, and Mark Cowell, bass. The program was arranged on short notice, when those scheduled to appear were prevented by illness just the day before the recital. Mr. Smith and his accompanist, Florence Gullans, were guests in the city, having stopped on their way back to Chicago from an engagement in Owensboro, Ky., and consented to give a part of the program. The young baritone is a former Peorian and had not appeared in recital in his old home town for some time. His audience was delighted with his progress. His voice is of beautiful natural quality, well trained and well handled. His accompanist came in for her share of approval as she plays with artistic sympathy and pleasing touch. Mr. Murray is head of the violin department at

the Conservatory and his numbers were given with a fine precision and interpretative sense. He was accompanied by Mary Frances Thompson, also of the conservatory. Mr. Cowell's deep bass voice is heard frequently in Peoria and always gives pleasure.

The Choral Club of the Amateur Musical Club gave The Swan and the Skylark on April 12, as its annual concert. Under the direction of Annie Griswold Smith, the chorus of sixty voices gave a beautiful rendition of this work. The soloists were Elizabeth Frederick Kintzer, soprano; Reeda Circle Crutchfield, contralto; Lloyd Livings, baritone, and Bruce Metcalf, tenor. Hattie Zinser Wookey, pianist, and Bertha Brunner, organist, accompanied.

The cantata was preceded by numbers given by the two girls who were joint winners of the \$100 scholarship awarded each year by the club to local music students. They were Katherine Lorenz, a mezzo-soprano, who has a voice of excellent quality and sings with a poise unexpected in so young an artist, and Viola Starts, pianist, who is barely fifteen years of age and plays the most difficult selections with an assurance and strength that is remarkable.

The choir of St. Paul's Episcopal Church sang The Crucifixion on Easter Sunday, as is its yearly custom. Solo parts were taken by James Wilton, Campbell Gray, Ernest Mellor and A. R. Squyer.

Men's Glee Clubs of Illinois Wesleyan College and of Knox College gave concerts in Peoria on April 3 and 6, respectively.

The students of Manual Training High School gave a concert in the auditorium with selections by the Senior Girls' Glee Club, the Junior Girls' Glee Club, the school orchestra and a piano solo by Viola Starts.

The Peoria Players scored a triumph in the presentation of the Molière farce, The Impostures of Scapin, which was given by an excellent cast of local Thespians on the Women's Club stage, April 9 and 10, and again in Springfield, Ill., before the Community Players of that city, April 12. Under the direction of Mrs. Frank Gillingham Morrill, the Peoria Players are gaining State-wide attention for the success of its Little Theater movement.

The Bradley Conservatory Orchestra, under the direction of Eldon C. Murray, has given a series of Sunday afternoon concerts which have been free to the public and have met with an enthusiastic reception.

Providence, R. I., April 14.—Francis Paul Vellucci, the talented young pianist, attracted an appreciative audience at the Providence Plantations Club. Since Mr. Vellucci made his debut here two years ago he has made great strides in his art and, although still in his teens, is to be reckoned a serious player. The concerto (in the Italian style) by Bach which opened his program was played admirably, while the Beethoven sonata, op. 27 No. 2, which followed, was given with clearness, intelligence and technical facility. Poetry and charm marked his playing of Schumann's novelties in E major and Weber-Tausig's Invitation to the Dance. Among the modern compositions Mr. Vellucci included in his program was Carpenter's Tango American. Said the Providence Journal: "Mr. Vellucci has already gained a dependable and brilliant technique. He plays with a certainty and clearness that is unusual for one of his years. He has temperament, too. This natural gift was noticeable throughout his program."

Under the auspices of the National Association of Organists, Helen Hogan gave an organ recital in the Central Congregational Church. Miss Hogan's opening number was Liszt's fantasia and fugue which was followed by the Bach-Vivaldi concerto. To both of these numbers she brought rare skill. Bonnet's rhapsody on Catalonian carols was the closing number. This difficult work was played with fine effect and brought forth hearty applause. Miss Hogan was assisted by Julia S. Gould, contralto, who sang two numbers by Bach and Dvorák.

San Antonio, Tex., April 11.—The St. Louis Symphony Orchestra, Rudolph Ganz, conductor, was presented by the San Antonio Mozart Society, David L. Ormesher, director, in two concerts—matinee and night—April 5. The orchestra did splendid work under the baton of Mr. Ganz. He conducts quietly and with authority. The numbers for the matinee program were by Schubert, Thomas, Grainger and Liszt. The encores were the Meditation from Thaïs (played by the concert master, Michel Guskoff) and The Swan, Saint-Saëns (played by H. Max Steindel, principal cellist). Mr. Ganz was the soloist for the matinee, playing the Liszt concerto in E flat, with the orchestra under the capable direction of the assistant conductor, Frederick Fischer. His tone is powerful and his technique faultless. He received a veritable ovation at the close and was forced to add two encores before the audience was satisfied. Numbers at night were by Wagner, Tchaikowsky and Chabrier and at the close, for encore, the Brahms dance, No. 5. Carolina Lazzari, contralto, was the soloist. Her numbers were the Page Song from the Huguenots, and Mon coeur s'ouvre à ta voix, from Samson and Delilah. She also was obliged to respond with two encores, the accompaniments being played on the piano by Mr. Fischer. The Mozart Society contributed a splendid number—Fantasy on a Russian folk

Universal Concert Bureau, Inc.

Announces that after June 1, 1923, they will have the management of

CAHIER

The American Contralto with International Fame

"Mme. Cahier is the Lilli Lehmann of the alto voice."—Dr. Otto Nietzel, Cologne.

BALDWIN PIANO USED

17 East 42d Street, New York City

GRACE WOOD

JESS

America's Greatest Interpreter of
FOLK SONGS
in COSTUME OF THE PERIOD
Management: Frederick Shipman
833 So. Grand Ave., Los Angeles

PHILHARMONIC
OF
ORCHESTRA

LOS ANGELES
Founded by
W. A. CLARK, Jr.

WALTER HENRY ROTHWELL, Conductor

All Communications Should Be Addressed
To **CAROLINE E. SMITH, Manager**
424 AUDITORIUM BLDG., LOS ANGELES

song by Samuel R. Gaines—directed by Mr. Ormesher, with accompaniment by a portion of the orchestra and Eleanor Mackensen, regular accompanist of the society, at the piano. The San Antonio Musical Club entertained at the April luncheon, April 2, which was also the annual luncheon given in honor of musicians and music lovers in the army. Mrs. Beck, the president, introduced the speakers: Mrs. A. Williams, Mrs. George Chase Lewis, Frances Nash (Mrs. E. M. Watson) and Mary Howard. Photographs of Bertha Berlinez, a San Antonio girl who is making a success in opera in Italy, were shown. Mrs. A. J. Brandon was chairman of the program which was given by Mrs. Oscar Kain, soprano; Mrs. W. H. Noble, violinist; Mrs. Wm. S. Weissinger, contralto, and St. John Wright, pianist, of London. The accompanists were Mrs. A. J. Brandon and Mrs. Nat Goldsmith.

The April luncheon of the Tuesday Musicales Club was held on the third, with Cara Franklin in charge. Of unusual interest were the following written interviews with some of San Antonio's musicians who have been successful elsewhere: Mrs. John Steinfeldt, about Ruth Bingaman, pianist, Ora Witte, about Colberta Millet, soprano and teacher; Mrs. T. H. Flannery, about Harold Morris, pianist, composer and teacher; Alice Mayfield about Hugh McAmis, organist; Mamie Dennison about Rafael Diaz, tenor; Mrs. Eli Hertzberg about May Howard, soprano, who was present as honor guest, and Mrs. John B. Albright about Josephine Lucchese, soprano, of whom some photographs were shown. Musical numbers were given by Helen Beck, pianist; Annie Oge Wicks, soprano; Mrs. T. H. Flannery, contralto; Leonora Smith, violinist, and Mary Howard, soprano. The accompanists were Mrs. Harry Leap, Ethel Crider and Mrs. Nicholas Corwin Hall. Mrs. Hertzberg, president of the club, also made a few remarks concerning the first teachers of the persons interviewed.

A sacred song service was given April 4, at the Highland Park Lutheran Church. Of particular interest were the solos by Sarah Karcher, violinist, accompanied by Mrs. J. D. Dart.

The Thursday Class of Musical Appreciation, conducted by Mrs. C. C. Higgins, lecturer, with Mrs. Lawrence Meadows playing the motifs at the piano, studied Wagner's Tristan and Isolde, April 5. Mrs. Higgins' talks are most comprehensive.

The San Antonio College of Music presented Irena Wisecup, of Rockdale, a youthful pupil of John M. Steinfeldt. She plays with technic and musical insight far exceeding what is usually expected in one of her age. The program consisted of the Beethoven concerto in C major, with Mr. Steinfeldt at the second piano, and other numbers by Bach, Mozart, Steinfeldt, Raff, Moszkowski, Neubert and MacDowell.

The Sunday program given by the excellent orchestra of the Empire Theater, under the direction of Julien Paul Blitz, consisted of the overture to Stradella (Flotow), On the Mountain (Godard), At the Mill (Gillet), Love Sends a Little Gift of Roses (Openshaw) and, for the popular taste, Rose of the Rio Grande. Patrons of the Palace Theater heard the orchestra play, under the direction of Don Felice, Ba buco dono sor (Verdi), Marche Slav (Tschaiakowsky), Traumeri (Schumann) and Paul Whiteman's fox trot arrangement of Rimsky-Korsakoff's Song of India. Joseph Sheehan and his company are presenting a condensed version of Martha, this week.

San Diego, Cal.—(See Music on the Pacific Slope).

San Francisco, Cal.—(See Music on the Pacific Slope).

Seattle, Wash.—(See letter on another page).

Spartanburg, S. C., April 24.—A high school singing contest, the first of its kind in this part of the country, was held here April 20 when a dozen boys and girls representing high schools of Greenville, S. C.; Asheville, N. C.; Rock Hill, S. C.; Spartanburg and other cities competed for a fifty-dollar prize each for the best boy and girl singer. The judges awarded the first prize for boys to John McCormac, pupil of the Buncombe County High School, Asheville, and designated Vernon Tanner, soprano, of Spartanburg, as second best. For the girls, the winner was Jane Frances Taylor, of Hastoc School, and the second best Lucia Atkinson, of Spartanburg.

The youthful singers sang two songs each in the afternoon and were heard by a committee of three judges who sat behind a screen and knew the singers only by the number called by the director. In the evening at Converse College auditorium, a large audience attended a concert given by the high school singers, assisted by the Spartanburg High School Glee Club. The high school competition is a plan of Frederick W. Wodell's, director of the Spartanburg Music Festival, who stated in a short address at the evening concert that the purpose of it was to encourage the teaching of singing in public schools.

In an extensive program, affording opportunity to show the range of her voice and the artistry of her work, Madeline F. Hunt, contralto, appeared April 16, in the auditorium, before an appreciative audience. Miss Hunt was assisted by Mesdames Horace L. Bomar and W. C. Cooke, violinists, and Fannie J. Jullienne, accompanist. A feature of the evening was the singing of a Lullaby composed by Mrs. Jullienne, the composer playing the accompaniment and Mrs. Cooke the violin obligato. Miss Hunt is one of the leading voice teachers here and takes prominent part in the choir at the Church of the Advent. She was probably best liked in Verdi's O, Don Fatale. Her rendition of Farley's The Night Wind was also excellent. Miss Hunt's voice is rich and full.

Spokane, Wash.—(See Music on the Pacific Slope).

Stamford, Conn., April 12.—An artist-pupils' recital was given by the advanced classes of Mr. and Mrs. Winfield Abell, April 7. Paul Kefer, cellist, was guest artist and Signe Larsen was his accompanist.

The artists presented by the Schubert Club at its eleventh recital of the season were Leila Joel Hulse, contralto, and Max Dittler, pianist. Mme. Hulse was given an ovation, her sympathetic interpretations and rich, colorful voice completely captivating her audience. Max Dittler gave a particularly interesting rendition of the G minor sonata by Schumann.

Urbana, Ill., April 20.—That the "corn-belt" evidences interest in musical research is shown by three programs of the choir of Trinity Church at Urbana, Ill. This church ministers to the Methodist student body at the University of Illinois, and is affiliated with the Wesley Foundation, a social centre established by the Methodists at institutions of

learning. The choir has, from its inception been under the direction of Lloyd Morey, F. A. G. O., organist and choir-master; it is a vested choir of 16 voices, and has acquired a reputation for musical worth quite equal to that of the famous Paulist organization. As a matter of musical education it would be a fine thing to have this choir make a tour to show what can be accomplished in choral singing. Its members receive no remuneration for their services, but the training is sufficient recompense to these singers, and regulations are strictly kept.

The programs received included the Christmas program, a typical Sunday program, and the Palm Sunday program. For the Christmas program the outstanding feature was the carols, nearly all sung unaccompanied. The program was: Traditional French carol from Gevaert's Collection de Choeurs, edited by Clarence Dickinson; Pietro Yon's beautiful setting of The Infant Jesus, an old Latin hymn; two of Nicolai's old German chorales, harmonized by Bach, How Bright Appears the Morning Star, and Wake, Awake for Night is Flying; Traditional carol in dialogue form, harmonized by Stainer, in which the Page was sung by Mrs. Lloyd Morey, soprano, and the King by Howard W. Thomas, tenor; the Twilight Carol by Matthews, the familiar old English, God Rest You Merry Gentlemen, and Shepherds, Shake Off Your Drowsy Sleep, a Besancon Carol. Mrs. Morey was heard in three interesting carols, From Heaven High the Angels Come, (XIV century English), The Virgin's Lullaby, by Harker, on an ancient Latin poem; and another old English carol, What Child is This. The program closed with Good Christian Men, Rejoice, a new setting by T. F. H. Candlyn of the old Latin hymn In culci júbilo.

The particularly interesting feature of the program for February 25 was the offertory, O Thou Who Dost Accord Us, an old choral, by H. Isaak (1590), harmonized by J. S. Bach, and found in the Bach Choral Book.

The Palm Sunday service was held in the great hall of the Wesley Foundation, and opened with All Glory, Laud and Honor (Bach). This was sung unaccompanied. The others included, O Gladsome Light (Sullivan), O Fount of Love (Wilson), Come Unto Him (Gounod), and Hail to Thee, Hail, from the Passion Play of Oberammergau, arranged by Baker.

The always welcome Pro Peccatis (Rossini's Stabat Mater), was sung by Ray I. Shawl, baritone soloist of Trinity, and O All Ye Who Travel, from the Seven Last Words of Christ, (DuBois) was sung by Mrs. Lloyd Morey, soprano soloist, and the First Word, Father, Forgive Them by Mrs. Morey, Mr. Shawl and the choir.

The closing group, sung entirely unaccompanied, comprised O Domine Jesu Christe, (Palestrina), Ave Maris Stella, (Anerio), Panis Angelicus, (Baini), Agnus Dei (G. F. Schwartz) They That Sow in Tears, (Holy City), and Passion chorale, O Sacred Head Now Wounded (Bach).

F. R.

Washington, D. C.—(See letter on another page).

Peterson's Concert "Different"

Sacramento, Cal., April 5.—May Peterson, soprano of the Metropolitan Opera Company, assisted at the piano by Charles Touchette, appeared here at the Clunie Theater on February 16 in an interesting concert under the auspices of the Saturday Club. According to the Bee: "It was an exceptionally friendly audience that greeted May Peterson and the fine display of welcome at her return to Sacramento and the club the singer was quick to appreciate and to respond to. . . . A Peterson concert is something just a little different from the usual order. Highly artistic and refined, the novelty of it lies in the artist's disarming way of stepping forward and giving explanations of her songs. She does it so naturally it cannot fail to establish a valuable bond of sympathy and understanding between herself and her listeners. The voice is a lyric soprano, expressive in its purity and perfections of pitch. It soars as lightly into the high registers as a bird's and is scintillatingly beautiful when it does."

H. P.

Macbeth's Triumph in Seattle

One of the bright stars of this year's music festival at Newark, N. J., was Florence Macbeth, the young American prima donna, who this season scored so brilliant a success with the Chicago Opera Company. She is now touring in concert, drawing huge audiences and winning much favor. At Seattle, Wash., she achieved "the greatest triumph of the music season," the local managers wiring that "Macbeth's Seattle concert last night was another artistic triumph for this highly gifted artist. Hers is the most brilliant success of the musical season. She thoroughly thrilled a large and enthusiastic audience, responding to many encores. Consider Macbeth the outstanding coloratura soprano of the day."

Rosati and Ornstein to Teach at Lake Orion Summer School

It has been announced that Enrico Rosati, the vocal master, and Leo Ornstein, the pianist, will be among those to teach at the International Chautauqua-Assembly and Summer School at Lake Orion, Mich., from July 4 to August 26. There are plans to make this a great permanent Chautauqua and arrangements are being completed for a membership drive in Oakland County for one thousand members at ten dollars each. Dr. C. S. Knight, of the First Baptist Church in Pontiac, is chairman of the campaign.

Truette Celebrates Silver Anniversary

Everett E. Truette, the well known Boston organist, teacher and choir director, recently celebrated his twenty-fifth anniversary as organist and choir master of the Eliot Church, Newton, Mass. There was a reunion of all the singers of the chorus choir, past and present, the gathering including a number of singers now prominent in Boston musical life.

New York and Boston Recitals for Leginska Next Season

Ethel Leginska will play both New York and Boston recitals next season, the former at Carnegie Hall on November 7, the later at Jordan Hall on November 3. In January she will leave for an extensive Pacific Coast tour.

CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS

Marion Bauer

Oriental Marie Tiffany, New York
Oriental Minnie Carey Stine, New York
By the Indus Minnie Carey Stine, New York
Star Trysts Minnie Carey Stine, New York
Youth Comes Dancing Minnie Carey Stine, New York
Youth Comes Dancing Estelle Lieblich, New York
Only of Thee and Me Minnie Carey Stine, New York
The Linnet Is Tuning Her Flute Minnie Carey Stine, New York
The Linnet Is Tuning Her Flute Estelle Lieblich, New York

Mrs. H. H. A. Beach

Far Awa' Marie Tiffany, New York
Exultation Maude Holzer Evans, Philadelphia
Twilight Ida F. Bolte, Philadelphia
Ecstasy Ida F. Bolte, Philadelphia
Ah, Love, but a Day Frieda Klink, Worcester, Mass.
The Year's at the Spring Maude Holzer Evans, Philadelphia
The Year's at the Spring Frieda Klink, New York
The Year's at the Spring Helen Fouts Cahoon, Dallas
A Hermit Thrush at Eve (Piano) Maurice Dumesnil, St. Joseph, Mo.; Iowa Falls, Ia.; Port Huron, Mich.; Streator, Ill.; Bowling Green, Toledo, New Philadelphia, Ohio

G. W. Chadwick

The Danza Mme. Schumann Heink, St. Louis
Thou Art So Like a Flower May Peterson, Tacoma, Wash.; Portland, Ore.
Bedouin Love Song Edwin Swain, West Palm Beach, Fla.

Ralph Cox

To a Hilltop Earle Tuckerman, New York
To a Hilltop William Simmons, New York

Mabel W. Daniels

Glory and Endless Years Henry Jackson Warren, Boston
The Persian Captive Marion Auburn Wise, Brookline
Villa of Dreams Mrs. J. K. Shinn, Independence, Kans.

Arthur Foote

Shadows Lotta Madden, New York
Shadows Mildred Graham, New York
Tranquility Frieda Klink, New York
Tranquility Lotta Madden, New York
Tranquility William Ryder, New York
Tranquility Marie Tiffany, New York

G. A. Grant-Schaefer

Little David May Peterson, Portland, Ore.; Tacoma
Down to the Crystal Streamlet (A la Claire Fontaine) Royal Dadmun, New York
The Eagle Carolina Lazari, Los Angeles
The Sea Virginia Burch, Evanston, Ill.

Francis Hopkinson

My Days Have Been so Wondrous Free (From "THE FIRST AMERICAN COMPOSER," edited and augmented by HAROLD VINCENT MILLIGAN) Dorothy Schwenck, Ithaca
The Garland (From "COLONIAL LOVE LYRICS," edited and augmented by HAROLD VINCENT MILLIGAN) Elizabeth Hood Latta, Philadelphia

Bruno Huhn

Invictus William Ryder, New York
Invictus Everett Crawford, Ithaca
Invictus Vito Gerdal Petrone, Independence, Kans.
Invictus Archibald Jackson, Detroit

Louis Johns

The Knight's Return Harold L. Butler, Lawrence, Kans.

George B. Nevin

It's April in Killarney Mabel N. Schoolfield, Chicago
The Songs of the Woods, Trio for Women's Voices Wilson College, Chambersburg, Pa.

Francisco di Noguera

My Love is a Muleteer Minnie Carey Stine, New York

Robert Huntington Terry

The Morning Is Calling Leonard Cowley, Yonkers, N. Y.
The Morning Is Calling Ellis Doyle, Yonkers, N. Y.

Claude Warford

Twilight Fo' Dreamin' Florence Otis, Savannah, Atlanta, Ga.; St. Augustine, Jacksonville, Fla.
The Last Wish Florence Otis, Savannah, Atlanta, Ga.; St. Augustine, Jacksonville, Fla.

RADIO BROADCASTS

Gena Branscombe

Program broadcasted from Newark, N. J.

By St. Lawrence Water, At the Postern Gate, I Bring You Heartsease, Three Mystic Ships, The Morning Wind, Krishna, Hail ye Tyne of Holidayers, The Best Is Yet to Be, There's a Woman Like a Dewdrop, Just Before the Lights Are Lit, Sprightly Mrs. Grasshopper, From "Three Songs for Unimproving Children and One Song for Sleepy Time," The Birthday Party, Over Dreaming Children, Norman Jolliffe
The Best Is Yet to Be Ethel Grow
There's a Woman Like a Dewdrop Ethel Grow
Just Before the Lights Are Lit Bobby Bealer
From "Three Songs for Unimproving Children and One Song for Sleepy Time," The Birthday Party, Over Dreaming Children, Ethel Grow

Violin and Piano

An Old Love Tale, At the Fair, A Memory, A Carnival Fantasy, Mrs. Ferlin-Michaelis

G. W. Chadwick

Allah Walter H. Kidder, Boston

Bruno Huhn

Invictus Harold T. Cooper, New York

J. W. Metcalf

Absent Grace L. Baum, Boston (Advertisement)

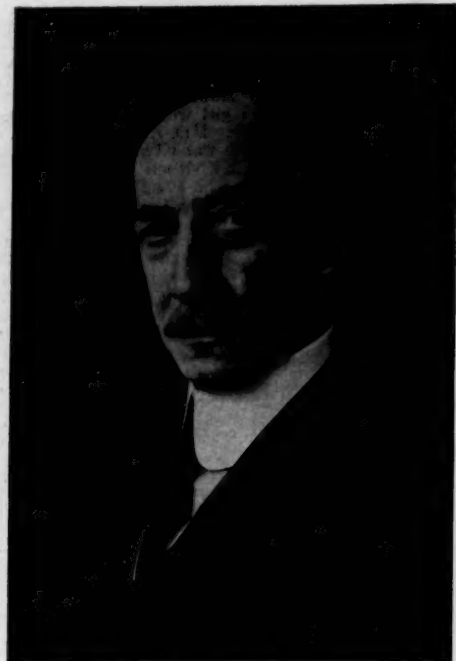


CLAIR EUGENIA SMITH,
mezzo soprano, whose recent radio recital from Wanamaker's in Philadelphia resulted in an engagement to sing Aida with The Operatic Society of Philadelphia at the Academy of Music on May 17.



PADEREWSKI SETS NEW RECORD.

Ignace Jan Paderewski last evening (May 2) at the Brooklyn Academy of Music, finished a season of seventy recitals which has broken all box office records. The total amount of cash actually paid in at the box offices for tickets to these seventy recitals has amounted to slightly more than \$500,000. This exceeds by a wide margin any amount ever earned in a single season by any individual musical artist, instrumental or vocal. The average of something over \$7,000 per concert is really astonishing. This does not represent by any means Paderewski's entire income which, in addition, includes royalties from music rolls, talking machine records, etc. (Photo by Keystone View Co.)



C. MORTIMER WISKE,

director of the Newark Festival held in the First Regiment Armory, Newark, N. J., on the evenings of April 25, 26 and 27. It is due chiefly to Mr. Wiske's untiring efforts that the Newark festivals have come to take such an important place in the musical life of that city.



CARA VERNON RETURNS FROM MUNICH.

Having completed a most successful European tour, the prominent Chicago pianist, has returned to America with a list of fine successes credited to her. When in Munich she hobnobbed with another well known American pianist, Frank Waller, and the accompanying snapshot was taken alongside one of the posters announcing one of Miss Verson's recitals.



BARBARA MAUREL, MEZZO-SOPRANO,
who is one of the soloists today, May 3, at the Spartanburg, N. C., Annual Festival, participating in the concert performance of Faust.



MAY PETERSON,

soprano of the Metropolitan Opera Company, who interrupted her engagements on tour long enough to appear at the final Sunday night concert at the Metropolitan on April 22. Miss Peterson scored a great success through her lovely singing and charm of manner. (Photo by Elzin)



JUAN MANEN OFF FOR CUBA.

The distinguished Spanish violinist on the steamer Monterey starting for his Cuban tour. H. Newman, his accompanist, on the right side and his manager, E. Hilb, of the International Art Company, on the left.



GIULIO CRIMI,

tenor of the Chicago Opera Company, snapped on board the S. S. Giulio Cesare while enroute to Italy, where he is enjoying a rest and preparing for his concert tour in America next season, under the management of R. E. Johnston, and also brushing up his extensive repertory for his operatic appearances in Chicago and on tour with the company.

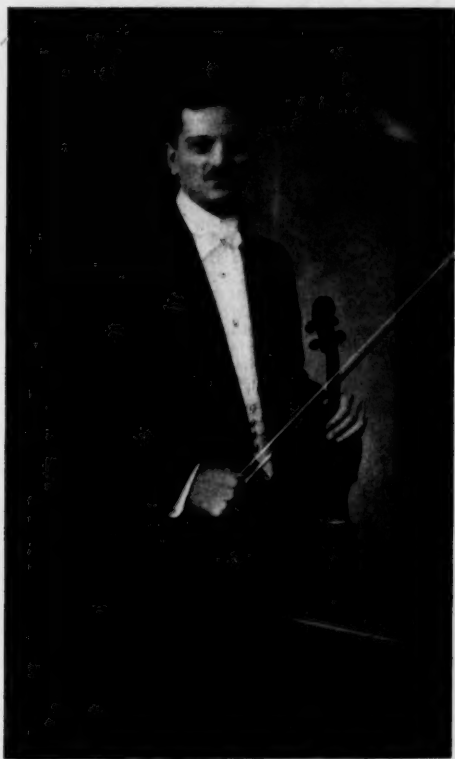


NORTH CAROLINA FEDERATION CONVENES.

Representatives at the Seventh Annual Convention of the North Carolina Federation of Music Clubs which convened in Winston-Salem, N. C., March 13, 14, 15. There are twenty-six federated clubs in North Carolina and nineteen junior federated clubs. (Photo by Russell's Studio)



CESARE STURANI,
vocal teacher and coach, who will follow up a busy winter season of teaching, by holding a special summer session from June 15 to August 15, a feature of which will be a course of instruction in the coaching of operatic roles for a limited number of teachers and coaches.



BRUNO HEYER,

well known in Europe as violinist, teacher and conductor, who recently arrived in America. Mr. Heyer is a pupil of Marteau and Eberhardt.



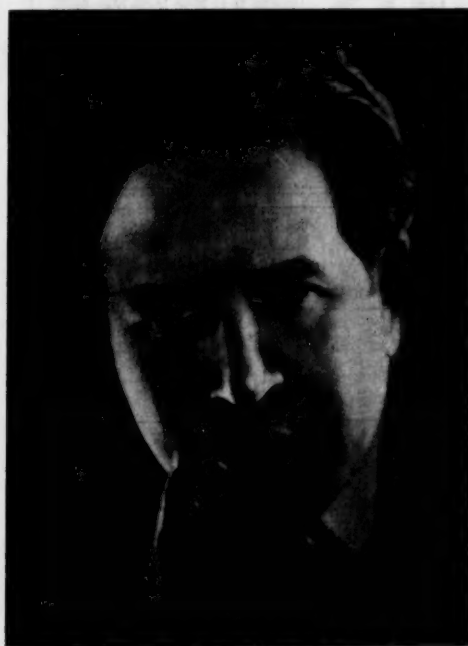
ALMA SIMPSON,

the American soprano recitalist, photographed while leaving the Porta di Braccio of the Vatican, in Rome, wearing the customary veil after an audience with His Holiness Pope Pius XI. Miss Simpson was fortunate in securing some very valuable old Gregorian airs from the Vatican library, which she will present for the first time in this country next season.



DAI BUELL,

the interesting American pianist, sailed for Europe recently for her first concert tour of England and the continent. She will be heard again in America next season.



TITTA RUFFO,

distinguished baritone of the Metropolitan Opera Company, has made a phenomenal success as one of the leading artists of the San Carlo Opera Company now playing in Havana. From cable reports after the first week, Mr. Ruffo received a most exceptional reception in the Cuban capital. (Photo by Illustrated News)



SENATOR EDWARDS' DAUGHTER PREPARES FOR DEBUT.

The above photograph of Elizabeth Edwards, whose father was formerly governor of New Jersey, and Conrad Forsberg, pianist, was taken at the studio of Grace Whistler, her teacher, when the young singer was preparing her program for her successful debut with the Mozart Society. Since then she has met with much success in other appearances in which she has had the sympathetic assistance at the piano of Mr. Forsberg.



A GIFTED VIOLINIST.

One of the chief musical enjoyments at the recent Cleveland (Ohio) conference of the music supervisors of the United States was a group of violin solos played by Virginia Gehrken, daughter of Professor Karl W. Gehrken of the Oberlin Conservatory of Music. Miss Gehrken displayed neat and accurate technique and an unusual degree of musicianship, and was applauded enthusiastically by the very large audience. One of the interested listeners was Walter Damrosch, who complimented the young artist highly at the conclusion of her performance.

MME. SCHUMANN HEINK WINS GENUINE OVATION IN CHICAGO

Famous Singer Still Reigns Supreme—Edward Collins in Annual Piano Recital—Andreas de Parry Surprises—Rockford Club Draws Capacity Audience—Harold Loring's Lecture-Recital Creates Interest and Enthusiasm—Dux Soloist with Association of Commerce Glee Club—Arthur Hackett in Chicago—Other Notes

Chicago, April 28.—Eight musical attractions held the attention of the concert goers last Sunday afternoon, and the best patronized and most interesting was the one of Schumann-Heink, which took place under the management of Wessels & Voegeli, at Orchestra Hall.

SCHUMANN HEINK RECITAL

Time flies, as already twenty-four years have elapsed since this reporter first heard Schumann Heink, at the Metropolitan in New York. This was the first year of the famous contralto's appearances in America. What a wonderful career has been registered by this splendid artist, who today seems at the zenith of her vocal and mental powers. After singing many encores she asked the audience: "Are you not getting tired?" and to a thunderous, "No" from an enthusiastic auditor, the audience as a man broke loose into a tempest of plaudits, which showed unanimously that every one wanted more, and more the audience received from that glorious organ that has enchanted the musical world for many years and which, judging from its present splendor, will bring joy for many years to come. There are numberless singers, but there is only one Schumann Heink. Age has increased her knowledge of the voice, as she uses it with a mastery seldom encountered in the concert hall. A grandmother, Schumann Heink has the voice of a debutant, though it has served its possessor since 1878 in winning laurels in many lands. Before making her debut she had studied assiduously and, due to that reason, probably, at sixty years of age she has retained all her great vocal faculties. She sings with astonishing tonal beauty, the voice is as powerful as ever, as potential an organ as God has ever put into a human throat, and it is used so well as to depict the different moods of the compositions inscribed on the program. Thus, there was not one second of monotony in the rendition of her well built program. Mme. Schumann Heink holds the attention of her listeners from beginning to end. Many lines could be written about her wonderful—nay, marvelous—breath control, her exquisite phrasing, the delicacy of some of her upper tones, the opulence of others either in the high or low register, as she reaches the lower domains with the same astonishing facility as the upper regions. An unique figure in the musical world, Schumann Heink's popularity is always and

always increasing. She can, as she did on this occasion, on few instances, address her audience, tell them that "her Katie" is one of the greatest accompanists in the world, how she appreciates their enthusiasm, speak to three thousand people as though addressing only one, and whatever she says is taken with great enjoyment by her loving admirers. Little more need be said about this concert, only that Schumann Heink is still the queen in the realm of song, that Katharine Hoffmann plays remarkable accompaniments for her, and that her assisting artist, Florence Hardeman, violinist, has some very good and some very bad points. Her best quality is a facile technic, and her worst a great tendency to play off a pitch.

EDWARD COLLINS.

Some brilliant piano playing was set forth last Sunday afternoon at the Playhouse by Edward Collins, one of Chicago's finest pianists, who presented his annual recital under the F. Wight Neumann banner. Already occupying a high place among the best keyboard artists before the public, Edward Collins is not yet content with his art, and each new hearing brings forth something new along progressive lines. His stupendous technical ability enables him to dash off the most difficult intricacies with abandon and ease, and his sane, artistically finished renditions make his piano recitals a joy to listen to. Heard for the purpose of this review in the Beethoven E flat major sonata and a group of Chopin, comprising the F sharp major nocturne, A flat major waltz, E major etude and C sharp minor scherzo, Mr. Collins set forth some of the finest playing he has done here. Imaginative and poetical interpretations were given these numbers, which served to bring into fine display his admirable qualifications. There is sincerity of purpose and determination in his playing, besides fine tonal quality, lovely coloring and keen musicianship. Mr. Collins' numerous auditors were most enthusiastic and constantly demanded encores, so that by the time the recital closed he had practically doubled his program. He also played the Bach-Tausig toccata and fugue in D minor, and numbers by Borowski, Saar, Griffes, and Liszt. His was success unqualified and most deserved.

ANDREAS DE PARRY SINGS.

One of the surprises of the season was the recital given by Andreas De Parry, tenor, at Cohan's Grand Opera House. This recital, by the way, was not covered by any of the music critics on the daily papers. Why? Because Mr. De Parry is a resident of this city and has not as yet made a name for himself? Mr. De Parry was heard several years ago by this writer, and at the time the impression made upon these ears was not altogether to the credit of the singer. Since that time this young man must have studied as indicated by the manner in which he sang his program. His is a luscious organ, even in all registers, warm, big and sonorous, and unless the opinion formulated at this time should go wrong, Mr. De Parry has a big future before him, and today he may be counted as one of the leading tenors of the Windy City. Heard in his first group, he completely astounded at least one of his auditors, and though only a small gathering was found at Cohan's Grand, another recital will probably bring a much larger house.

ROCKFORD CLUB.

The Rockford Musical Club held forth also on Sunday, at the Auditorium. A top heavy house was most enthusiastic in its approval and as no programs were given, credit for beautiful singing cannot be given, especially to the tenor, whom we were informed was Sig. Chirichetti, formerly of New York, where he studied with Mme. Garrigue-Mott,

and now of Rockford and Chicago, where he has sung with many organizations since coming here last fall.

CAVE THOMPSON AT THE BLACKSTONE.

Cave Thompson, the blind pianist, gave his annual piano recital at the Blackstone last Sunday also, before a comfortably large audience. A sure technic, fleet fingers, interesting readings were among the qualities noticed in the make-up of the recitalist, whose success at the hands of the audience left no doubt as to the enjoyment his many friends and admirers received from his playing.

SHANEWIS REPEATED.

At the Central Theater Cadman's Shaneewis was repeated by the troupe of the Opera in Our Language. Arthur Dunham conducted, and though it has been reported that the audience was unfortunately very small, no ticket having been received at this office, a review is completely out of the question.

HAROLD LORING'S LECTURE-RECITAL.

One of the most interesting lecture-recitals heard in many a season was that given on Monday evening, April 23, under the auspices of the Bureau of American Travel, by Harold A. Loring. The affair was by invitation. So much the worse for the musicians, as they would indeed have greatly enjoyed getting acquainted with Mr. Loring and his lecture on American Indian Music, in which the recitalist had the assistance of Buffalo Bear, a full-blood Sioux Indian. Mr. Loring, who has spent many years among several tribes of Indians, has a repertory of Indian music that is prodigious. To his hearers on this occasion he presented an explanation of Indian music, construction of melodies, rhythms, intervals, tonalities and Indian instruments, and to illustrate those various topics with the help of his Indian, who cannot be classified either as a tenor or a baritone, he presented various selections, among which Early Morning Song to the Sun, the Medicine Man's song, with Medicine rattle; the Song of the Moccasin Game, with tom-tom; Evening Love Song, Lullaby, My Heart Is Sad, and another love song from the Sioux tribe. The Cheyenne Indian music was represented by the Song of the Leader, arranged for piano and played by Mr. Loring. The Blackfoot Indian music was introduced by The Dream Nest and Song of the Buffalo Society. The program also included A Spirit Dance and A War Dance. Mr. Loring is a fine entertainer; he has a message to deliver, and he does it so eloquently as to make his audience feel sorry when the program is over, as each one of his numbers is so different from the other as to keep alert the minds of his listeners. This reporter learned more about the Indian music from this lone recital than could have been possible had he read volumes on the same topic. Mr. Loring has given this year over 175 lecture-recitals, and his programs, always interesting, are built not only with the view of educating the layman, but of interesting the musicians. The lectures are given publicly, or for high school entertainment and club musicales, while some private individuals have entertained guests with the Loring lecture-recitals—a really enjoyable and instructive entertainment.

MUSICIANS' CLUB OF WOMEN ELECTS OFFICERS.

At its annual get-together luncheon and annual business meeting last Monday afternoon, April 16, the Musicians' Club of Women elected the following officers: Mary Peck Thomson, president; Mrs. Louis Edwin Burr, first vice-president, and Mrs. Hyde W. Perce, second vice-president, and the following board of directors: Helen Protheroe Axtell, Amy Keith Carroll, Gertrude Gane, Mrs. Walter S. Gerts, Elizabeth Garnsey Harvey, Mrs. Charles Lyon Krum, Agnes Lapham, Marie White Longman, Marion

FRANCESCO DADDI
Of Chicago Opera Association
Specialist in Voice Placing and Coaching for Opera, Stage and Recital
Studio: 720 Fine Arts Building Chicago, Ill. Harrison 5755

Bush Conservatory
CHICAGO
KENNETH M. BRADLEY EDGAR A. NELSON
President Vice-President
EDWARD H. SCHWENKER
Secretary

SUMMER TERM
Normal Courses
FIVE WEEKS—June 27th to July 31st
Special Courses
TEN WEEKS—May 13 to July 31
SIX WEEKS—June 27 to Aug. 7

Brilliant Faculty of Over Ninety Artists.
The greatest ever assembled in an American school of music.
Modern Normal Courses in All Departments.
Remarkable Series of Artist Concerts, Recitals and Lectures.
Free to Summer Students.

Announcement is made of the exclusive teaching engagement of
OTAKAR SEVCIK
World-renowned violinist and teacher of Kubelik, Koeman, Morini, etc.
By special arrangement available
MARCH 1st TO SEPTEMBER 1st

FREE SCHOLARSHIPS WITH ARTIST TEACHERS.
Write for application blank and particulars.

Address
M. C. JONES, Registrar, 839 North Dearborn Street, Chicago, Ill.

STUDENT DORMITORIES

AURELIA ARIMONDI
First Prize, Milan, Italy, Conservatory
VITTORIO ARIMONDI
Leading Bass Chicago Opera Association and all the
Principal Theatres of the world
Voice Placing, Coaching for Opera, Stage and Concert
Department
Studio: 612 Fine Arts Building Chicago

Chicago Musical College
MAURICE
PIANIST
PEDAGOG
VERA-KAPLUN
CONCERT
PIANIST
ARONSON

HERMAN DEVRIES
Formerly baritone with the Metropolitan Opera House, New York;
Covent Garden, London; Grand Opera, and Opera Comique, Paris;
Theatre Royal de la Monnaie, Brussels, etc.
VOCAL TEACHER
MRS. HERMAN DEVRIES ASSOCIATE VOCAL
INSTRUCTOR
Studios: 518-528 Fine Arts Building, Chicago, Ill.

MARSHALL, World's Famous Tenor
MANAGEMENT: HARRISON AND HARSHBARGER

VITTORIO TREVISAN
of Chicago Opera Association
VOCAL STUDIOS
426 Fine Arts Building, CHICAGO, ILL.

NICOLAY
Basso for twelve consecutive seasons with Chicago
Opera Co., now free to accept dates.
For further information
Address: AMERICAN EXPRESS, PARIS, FRANCE

Jessie CHRISTIAN
Soprano Management: Harrison & Harshbarger,
1717 Kimball Bldg., Chicago, Ill.

HERBERT GOULD
BASSO
Management: Harrison & Harshbarger
1717 Kimball Bldg. Chicago, Ill.

GUSTAF HOLMQUIST
BASS-BARITONE
Private Address: 1430 Argle Street
Address Bush Conservatory, 839 North Dearborn Ave., Chicago

EDGAR NELSON
Piano and Organ Instruction
BUSH CONSERVATORY 839 North Dearborn St., Chicago

ALEXANDER RAAB
Pianist
RATHAUS STR. 20, VIENNA, AUSTRIA

PREMIER CHICAGO RECITAL
RHYS MORGAN
Welsh-American Tenor
ORCHESTRA HALL
Monday Night, May 7, 1923

BEDUSCHI
Formerly Leading Tenor in Foremost Theaters of the World
Voice Placing, Italian Method—Coaching for Opera,
Oratorio, Concert—Suite 70, Auditorium Bldg.

CHICAGO COLLEGE OF MUSIC
Esther Harris Daa, President A. G. Daa, Mgr.
1234 KIMBALL HALL CHICAGO

THOMAS NOBLE MacBURNIEY
Full Stage Experience
Each Week
609-609 Fine Arts Building, Chicago Phone: 8989 Webster

BRODSKY
TENOR
Management Samuel D. Selwitz 1513 S. Trumbull Ave., Chicago

EDWARD COLLINS
CHICAGO MUSICAL COLLEGE
Exclusive Management: Falcher & Dehan, McCormick Bldg., Chicago

WALTER SPRY
PIANIST
Columbia School of Music Chicago

1717 KIMBALL BUILDING, CHICAGO, ILL.

Lychenheim, Mrs. Alexander Rietz, Mrs. George de Tarnowsky and Louise Hattstaedt Winter.

BUSY MAE GRAVES ATKINS.

Mae Graves Atkins, the popular soprano of Bush Conservatory, reports a very busy schedule in her teaching in her studio, where she has an unusually large class. She has just returned from a concert tour in the East which was exceptionally successful, and where she had a number of re-engagements booked.

While in New York Mrs. Atkins renewed her old friendship with Mme. Marcella Sembrich, with whom she studied for a number of years, and with Frank La Forge, the well known accompanist. Mme. Sembrich was most enthusiastic about her voice. Mrs. Atkins has been very busy with solo engagements during the entire season, and sang for the Rockford Rotary Club this week. She also booked a number of engagements the earlier part of April.

The activities of her pupils is a matter of much pride to Mrs. Atkins. She has pupils in many Chicago churches, and at St. Mark's Episcopal Church in Evanston, two of her pupils have the leading solo parts of the choir. Vilas Johnson is the baritone soloist and William Balhatchet is the leading tenor.

The following pupils of Mrs. Atkins are singing in the churches mentioned:

Florence Ruden is at the Lake View Presbyterian Church; William Balhatchet and Vilas Johnson, at St. Mark's Episcopal Church; Helen Smith, at Second Presbyterian Church of Oak Park; Hazel Ruttker, at the Auburn Park M. E. Church; Cornelia VerMaas, sang solos recently at the Austin M. E. Church and the Julia Gale M. E. Church.

OTHER ATKINS PUPILS.

Nell Anderson, an Atkins pupil, sang recently at the Evanston Woman's Club. William Balhatchet has been engaged to sing the tenor role of the Pirates of Penzance at Wilmette Opera Club. Alice Cumradi sang an Easter Service in Aurora. Vilas Johnson gave a recital last week in Downer's Grove. Doris Kruse was engaged for a concert in Freeport, Ill., last month.

Mrs. Atkins' Rockford studio is also a busy one, and she has there the unique distinction of teaching all four members of the choir of the Emanuel Lutheran Church in that city.

DUX AND CHICAGO ASSOCIATION OF COMMERCE.

At Orchestra Hall on Monday evening, April 23, the Association of Commerce Glee Club was heard in its annual concert, in which it had the able assistance of Claire Dux, soprano. A large and distinguished audience was on hand, which showed its appreciation for the soloist, applauding her vociferously at the end of each number. Miss Dux was at her best in songs by Schubert and Schumann. The Glee Club was very happy in its delivery of several groups, disclosing voices of good quality and volume, and these singers, too, delighted the auditors with every number.

VIOLA EHRMANN SINGS.

Viola Ehrmann, professional pupil of Mme. Aurelia Arimondi, heard recently in a song recital under the direction of F. Wight Neumann, at the Playhouse, has been much in demand ever since. On April 19, under the auspices of the First Presbyterian Church, she sang at the Masonic Temple. Her selections included the Waltz Song from Puccini's Boheme, Nocturne by Curran, Coleridge-Taylor's Candle-Lightin' Time, LaForge's Like the Rosebud, and Leon's Tally-ho.

SHERWOOD MUSIC SCHOOL RECITALS.

Pupils of the piano department were heard in recital at the Sherwood Music School Recital Hall on April 20. Some sixteen youngsters showed the result of the fine training received at this well known institution.

Lucile Long, artist-pupil of Else Harthan Arendt, was heard in joint recital with Gertrude Seligman, piano pupil, on Tuesday evening, April 24. Miss Long proved a great credit to her teacher.

CHICAGO MUSICAL COLLEGE NOTES.

A concert by students in the piano department of the Chicago Musical College was given in Central Theater Sunday afternoon.

The annual competition for prizes in the Chicago Musical College will be held in Orchestra Hall May 2. The Chicago Symphony Orchestra, directed by Frederick Stock, will play the accompaniments to the arias and concertos, and the judges will be Frederick Stock, Ernest Schelling, Franz Kneisel and Oscar Saenger.

Melville Kitzerow, piano student of the College, has been appointed musical director of Meridian College, Meridian, Tex. Anna Louise Petri, student of piano and organ departments, gave a recital at Collinsville, Ill., last week. A violin recital was given by Marshall Sosson, student of the College, at Elkhart, Ind., on Sunday. Lillian Winter, student of Dr. Lulek, sang for the Radio last Tuesday. Mary Kallal, student of Edward Collins, was heard on a program at Rosary College, River Forest, Ill., on Friday. Students of Emily Bel Nash gave a recital in the recital hall, Steinway Hall, on Wednesday.

ELSE HARTHAN ARENDT AT ORCHESTRA HALL.

Among Chicago sopranos, Else Harthan Arendt is one of the most popular, and the demand for her services throughout the country is the best testimonial of her work. April 27 Mrs. Arendt was heard in conjunction with a choral society and sixty members of the Chicago Symphony Orchestra in Rossini's Stabat Mater, singing the difficult soprano part with telling effect. After the Inflammatus the house broke forth into a storm of applause and compelled the soloist to bow many times her acknowledgment. Mrs. Arendt, besides singing her role most effectively, was also much admired for her fine stage deportment, and, gorgeously gowned, she was a striking figure, her magnetism and charm winning her as many admirers as did the beauty of her singing.

JEANNETTE DURNO OFFERS ATTRACTIVE SUMMER COURSE.

Jeannette Durno is planning what promises to be a very attractive summer course for the pianists, teachers and non-professionals who are coming to Chicago to coach with her this summer. There will be frequent studio recitals by Miss Durno and her professional pupils. Her studio, at 4140 Lake Park avenue, will remain open until August 21, and there will be six weeks' and ten weeks' courses, beginning early in June if desired.

COLUMBIA SCHOOL OF MUSIC NOTES.

One of the most exciting events of the school year at Columbia School was the minstrel show, Saturday evening,

April 28, with George Nelson Holt, an altogether impressive and even superb interlocutor.

The company was directed by Karl Kaynor, who was also one of the "end men." The rest of the "end men" were Genevieve Carlsten, Elizabeth Hayes, Frances Benedict, Margaret Baughman and Hazel Lager. The others in the company were Nettie Arterburn, Lois Cooksey, Gertrude Griffith, Ruth McKay, Edith Secor, Bertha Bennett, Winnifred Erickson, Sarah Jones, Gretchen Peterman, Florence Thomas, Melba Cromer, Sallie Holt, LaVeta Low and Dorothy Rowell.

Among the interesting visitors at the school during the past week were Arthur Kraft, the tenor, now of New York; Edna Verhaar, the contralto, who is still retaining her connection as a member of the Columbia School faculty, although she is spending the greater part of her time concertizing; Ernest Davis, passing through on his way to Italy, after a strenuous concert season. Both Miss Verhaar and Mr. Davis are professional pupils of George Nelson Holt.

BEULAH ROSINE A BUSY CELLIST.

Since entering the professional field Beulah Rosine, the young and gifted Chicago cellist, has won considerable success and is in constant demand. She has filled many engagements in and around Chicago, all of which were much in her favor. A recent successful engagement was in the Lyon & Healy series during the week of March 24, when she rendered Popper's Ungarische Rhapsodie, Sammartini's sonata in G major, Saint-Saens' allegro appassionata, Senaile's allegro spiritoso and the Chopin nocturne. Her listeners were highly enthusiastic, and left no doubt as to their enjoyment. Miss Rosine also appeared recently in Grand Rapids, Mich., under the auspices of the St. Cecilia Society, and in joint recital at Gary, Ind., on April 18.

SOME STURKOW-RYDER DATES.

Theodora Sturkow-Ryder, Chicago's prominent pianist, played at the Wilmette Woman's Club, April 25, when she offered a program of two of her own piano compositions and other solos, and at the River Forest Woman's Club on April 27, on which program she had the assistance of Ann Hathaway, violinist.

CLAYTON F. SUMMY COMPANY PUBLICATIONS FEATURED.

Beatrice MacGowan Scott's Joy is holding its own as one of the most popular numbers singers can find for their programs. On the Club Composers' program of the Musicians' Club of Women, two of Mrs. Scott's songs were among those selected for exposition. They were Joy and Wood Song, both sung by Ethel Benedict.

Some of the other singers and occasions whom Joy has

brought joy to audiences was when Hilda Brown, member of the American Conservatory faculty, used it at a faculty concert; sung by Bertha Bayless Dearborn, soprano, when she was presented in recital at St. James Parish House, and broadcasted by Mrs. R. T. Navigato at a K. Y. W. concert. Frank Parker, choir director at North Shore Baptist Church, recently used with great success that effective anthem by Hilbert Earl Steward, entitled We'll Go On and Serve the Lord.

WALTER SPRY RETURNS FROM SOUTH.

Walter Spry returned recently from a very successful tour of the South. Among the places he played was at the College of Monte Vallo, Alabama, where he gave a recital, and one under the auspices of the Musical Club of Glasgow, (Ky.). According to reports received at this office, Mr. Spry met with his usual artistic success. His programs were educational, the pianist giving explanations of the numbers and telling anecdotes that doubled the interest of his listeners.

WHAT JEANNETTE DURNO'S PUPILS ARE DOING.

The following program was presented in the Durno Studio by pupils of Jeannette Durno on April 26: Sonata eroica (all four movements), MacDowell, Isabel Ebert; toccata and fugue in D minor (Bach-Tausig), Dorothy Pound; prelude, chorale and fugue (Cesar Franck), Irma Orser, and berceuse (Liadow), Troike (Tchaikowsky), Seguidilla (Albeniz), Evening in Granada (Debussy) and the Debussy toccata, Isabel Ebert.

Isabel Ebert, a Durno pupil, will give a piano recital in Quincy, Ill., on Thursday, May 3, and her Chicago recital is to take place in Lyon & Healy Hall on May 17. Dorothy Dienstfrei will give a piano recital in Springfield, Ill., on May 15; she will also give a recital in Chicago on May 25, in Lyon & Healy Hall. Miss Dienstfrei is also a Durno product.

MUSICAL NEWS ITEMS.

Carl Craven conducted the Ladies' Chorus of Charles A. Stevens & Bros., in their seventh and final concert of the season on April 26, in the Stevens Auditorium.

Pupils of Lillian T. Johnston were heard in recital on Saturday evening, April 28, in the Johnston Studios in the McClurg Building. After May 1 Miss Johnston will be located in suite 900 Capitol Building.

William Porter Burleigh, pupil of Carl Craven, is engaged as soloist for the Chicago University Blackfriars' play, May 4, 5, 11 and 12. Thomas Bason, another Craven pupil, has been engaged as tenor soloist at the Morgan Park Methodist Church.

RENE DEVRIES.

ORIGIN OF THE OLD ITALIAN SCHOOL OF SINGING

The Use of Traditional Vocal Methods in Present Day Voice Training

By Marie Bucklin Bencheley

Traditions linked with the musical achievements of Latin races in the sixteenth and seventeenth centuries, have perpetuated the use of a method of voice training designed by the early Italian singing masters, for a specific purpose.

The natives of Italy had lived for centuries in an environment replete with the essentials which underlie the development of art in visible forms, as in painting and sculpture, when, in the sixteenth century, the predilection, which Italy has always shown for melody—intensified by the appeal of music—preeminent as the art which interprets emotion—materialized as the expression of a definite purpose.

Prior to the Renaissance, the music of the church had been limited to contrapuntal composition. The achievements of famous musicians in monodic composition, stressed the need of musical training, calculated to give greater freedom of emotional expression in the development of vocal art, than the generalities of contrapuntal technique afforded.

Later in the sixteenth century a coterie of Florentine patrons of art outlined a project, the purpose of which was to revive ancient Greek tragedy, by placing the dramas of Aeschylus and Sophocles on the stage. While these art lovers failed to bring this project to a successful conclusion, the continued efforts of contemporary composers led to the production of music dramas, which called for the co-operation of exceptional voices, naturally adapted to represent through musical art, a vital portrayal of musical dramas interpreted with dramatic and emotional fervor.

The immediate necessity for a method of vocalization specifically adapted to utilize the recognized possibilities of voices available for this purpose, led to the creation of the Old Italian School of Singing, devised and perfected by musicians whose innate perception of the canons of vocal art, was an infallible guide in the artistic training of voices selected for the interpretation of music dramas, the production of which presaged a momentous event. In the heyday of musical achievement following the immediate success of monodic composition, Italian Opera was first produced.

The origin of the Old Italian School of singing dates from the period when Giulio Caccini (1560-1640), a famous musician and composer, published and taught an elaborate method of voice training which "gave directions in regard to intonation, attack and embellishments that are of positive value to modern singers."—(Essentials in Music History by Thomas Tapper and Percy Goetschius).

Obviously the Old Italian School of Singing, which specifically applies to the artistic training of exceptional voices, was not devised for the purpose of bringing to light vocal possibilities already in evidence. The canons of vocal art are accepted as precise in application, and the direct purpose of this method of vocalization is so plainly apparent that there are no secrets to contend with in its use. The prime requisite for the most successful use of this vocal method is a voice that responds with the minimum of muscular effort to the technical requirements of artistic singing. Voices of this type trained in strict accordance with the rules of vocal art, explain why the successful work of early Italian singing masters has perpetuated the use of the method they devised. The achievements of world-famed artists trained by this method of vocalization, emphasizes its value in present day musical training, in instances where extraordinary vocal possibilities are apparent.

The latent vocal resources of a majority of present day students are more readily developed by vocal exercise, which effectually grounds the voice in the essentials of vocal sci-

ence, as a reliable foundation for the study of vocal art.

This is the function of vocal exercise essentially physiological in application. Traditional vocal methods designed for the musical training of exceptional voices are essentially artistic in application.

The distinctive musical status of Italy is the outcome of various underlying causes; a genial climate admits of continual fresco recreation; the constant use of a musical language develops vibrant tone qualities. The tendency of Latin races to intone in speaking, blends the inflections of the voice in speech with the more pronounced modulations of the voice in singing; this contributes to uniformity of tone quality, which promises an even scale.

Appropos the achievements of famous Italian operatic artists, Italy has produced a greater number of exceptional voices in proportion to her population than have other European nationalities. The selection of the best of these for the training required for the interpretation of music dramas, is a logical inference.

A harmonious blending of physical, mental and psychological potentialities in the expression of musical and dramatic art, is discerned in a retrospective visualization of Christine Nilsson's impersonation of Lucia, the bride of Lammermoor. The interpretation of musical gems which precede the incongruous musical setting of the Mad Scene revealed an innate perception of supreme artistry directly responsive to the recognition that the delicate shadings required in a poetic interpretation of these numbers could not be satisfactorily achieved by intensive and forcible breath pressure, which propels a formidable pillar of air entirely disproportionate to the required support of the voice in passages adequately sustained by involuntary respiration. Undue energy of the will which compels an arbitrary use of vocal and respiratory muscles interferes with effortless delivery of the voice.

Knupfer Studios

SCHOOL OF MUSIC and DRAMATIC ART

under the direction of

WALTER KNUPFER

PIANO PEDAGOGUE

assisted by an able corps of instructors in all branches of Music and Dramatic Art.

Students prepared for professional careers. Teachers' Certificates, Diplomas, and Degrees.

Address—Secretary, Suite 400, Fine Arts Bldg., Chicago, Illinois.

MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO NEARING END OF AN ACTIVE MUSICAL SEASON

Joseph Bonnet Appears in Splendid Organ Recital—Flonzaley Quartet Heard in Fine Program—London String Quartet Ends Colbert Course—Notes

San Francisco, Cal., April 20.—One of the most active seasons in the musical annals of this city is now on the wane. During the past week, however, we have heard several interesting recitals, the first of which took place at the Civic Auditorium on the evening of April 11, when Joseph Bonnet, the noted French organist, gave an unforgettable concert. His program was a lovely one, including many familiar numbers such as the gavotte by Padre Martini, the charming Secur Monique by Couperin, a fugue by Buxtehude and the stupendous fantasia and fugue in G minor by Johann Sebastian Bach. Mr. Bonnet also gave a group of his own compositions which were superbly played with a mighty technic and dignity. The assisting artist was Charles F. Bullotti, tenor, who was delightfully accompanied on the piano by Uda Waldrop.

FLONZALEY QUARTET HEARD IN FINE PROGRAM.

The only appearance that the famous Flonzaley Quartet made before local audiences was on Sunday afternoon, April 15, when it attracted a good sized audience of chamber music lovers. The first number was the quartet in G major by Arnold Bax, the young English composer, which was followed by the Beethoven quartet in E minor, op. 59, and the final offering was Eugene Goossens' two sketches for string quartet entitled "The Tarn and Jack o' Lantern." Perfection is the only attribute applicable to the artistry of this aggregation of players and the Flonzaleys always find appreciative listeners in this city.

LONDON STRING QUARTET ENDS COLBERT COURSE.

Jessica Colbert presented as the final attraction of her series of concerts, none other than the London String Quartet, which found such profound favor in the estimation of local concert-goers on its two previous visits. The only change in the personnel of the organization was that of the first violin. The place of James Levey was taken by Arthur Beckwith, for the former has not recuperated from his recent indisposition. The Londoners gave a most finished and tonally polished performance of Mozart's quartet in B flat, No. 15. The other programmed works were J. B. McEwen's quartet in A, No. 8, which is dedicated to this organization, and the Beethoven quartet in C, op. 59, No. 3. Demonstrations of approval were in abundance and brought several encores.

NOTES.

Leona Nesbit, the young San Francisco pianist, gave an interesting program at the Y. W. C. A. and won the hearty appreciation of her large audience. Miss Nesbit plays with exquisite loveliness of tone, with touches of originality and refinement in interpretation. Among the works played which revealed her ability to splendid advantage were a group of Chopin numbers, a Dohnanyi rhapsody, several Moussorgsky numbers and two of Liszt's.

Dorothy Manners Dreifus and Agnes Kalman-Rush, assisted at the piano by Gladys Creighton, gave an evening of interpretative dances at the Plaza Theater. These artists dance not only with grace and poetical insight but also with delightful rhythm and spontaneity. There is also an abun-

dance of vigor and youthful enthusiasm in their work which illumines their rendition to an unusual degree. This event attracted a large audience which evidenced genuine approval.

Christine Howells, the charming young flutist, has returned to her home city after nine months of study in New York City with the noted artist and teacher, George Barrere. Miss Howells made several appearances during her sojourn in the East and won favorable comment. Miss Howells will again devote her time to concert work on the coast and will also accept a limited number of pupils.

Mildred Mattice, the soprano pupil of Mackenzie Gordon, gave an evening of song recently at the Whitcomb Hotel and was accompanied by Stanislaus Bem and his orchestra. Miss Mattice sang an excerpt from Eric Korngold's opera, Die Tote Stadt; several French numbers, and Ronald's Down in the Forest.

Catherine Urner and William F. Laraja gave a joint recital at the Fairmont Hotel, the proceeds of which went toward the endowment fund of Mills College. Miss Urner, who has a delightful soprano voice, was heard in operatic numbers and also a group of her own compositions, while Mr. Laraja, with the assistance of Elsie Cook Hughes, played the Bruch concerto for violin and piano and several shorter numbers. The concert was sponsored by a distinguished coterie of patrons and managed by Alice Seckels.

SAN DIEGO ORCHESTRA SERIES PROVES AN ENTIRE SUCCESS

Guimar Novaes' Playing Delights—San Diego Well Represented at California Federation of Music Clubs in Santa Ana

San Diego, Cal., April 23.—The Amphion Club presented, for the first time to a San Diego audience, the interesting South American pianist, Guimar Novaes. Mme. Novaes delighted every one with her exquisite playing. Mr. Rothwell gave a mixed program for this season's final concert. The finest work of the evening was done by the conductor and his men in Dukas' "The Sorcerer's Apprentice"; it was truly a splendid piece of virtuosity, and met with favor from the audience. An excellent violinist, Natalie Boshko, well known to San Diegans through her sojourn with us last summer, played the Bruch concerto very creditably. She was recalled again and again. That the orchestra series has been an entire success this year is shown by the demand for seats for next season's course. The San Diego Philharmonic Orchestral Society seems to be firmly established as a community institution.

San Diego was splendidly represented at the California Federation of Music Clubs in Santa Ana. The San Diego High School Orchestra, directed by Nino Marcelli, scored a great success and brought Mr. Marcelli richly deserved praise. It has been suggested that the orchestra be sent to the national convention this summer, and it is to be hoped that this may be arranged, as the work of this organization is unusually worth while.

Four songs by Alice Barnett, the talented young San Diego composer, were sung by Vernice Brand, contralto, on the same program. They met with a very enthusiastic reception, Drums of the Sea, a very stirring thing, producing quite a sensation. Mrs. Brand, a thoroughly satis-

fying young artist, made an excellent impression, and the composer at the piano provided the ideal background. Santa Ana school children sang several of Mary Green Payson's (also a San Diegan) charming children's songs with marked success.

A recent visitor to San Diego, Henry L. Mason, of the Mason & Hamlin Piano Company, expressed himself as favorably impressed by the beauties and possibilities of San Diego. Mr. Mason is much interested in the future of American music, and very optimistic concerning the American composer. While here Mr. Mason became acquainted with the songs of Alice Barnett, and was enthusiastic over them.

The Three Arts Club heard a delightful talk by Dr. Humphrey J. Stewart, civic organist and well known composer. Dr. Stewart has unusual gifts as a raconteur, and his reminiscences of a varied and interesting career, of his associations with the leading musicians and artists of our time, are of real interest.

E. B. B.

SEATTLE SUPPORTS EXTENSIVE CONCERT AND RECITAL LIST

Cornish School to Affiliate with Paris Ecole Normale—Violin Student There Asked to Join Thibaud's Master Class

Seattle, Wash., April 13.—A wonderfully rich season of music is drawing to a close, though Chaliapin, Rosa Ponselle, Rosa Raisa and Guimar Novaes, who are still on the calendar. March brought Edward Johnson, who created an excellent impression upon a capacity audience; Mme. Lazari, the magnetic contralto, with rich voice that thrilled even the satiated critics; Florence Macbeth, the pleasing colortura, appearing in concert with Mischa Levitzki, who established himself as a master of his medium and received an ovation.

A novel sensation was the two weeks of Chinese Opera with a change of bill every night, which began at seven and closed at midnight. All the singing was in one key but there were innumerable changes of gorgeous costumes. Then came Salvi who demonstrated the harp to be an interesting instrument; Joseph Bonnet, a great organist; the San Carlo Opera Company who brought our own Alice Gentle who drew capacity audiences to hear her, and a new tenor of fine quality, Rogelio Baldrich.

The London String Quartet, under the auspices of Cecilia Augspurger, was a great satisfaction to the many lovers of chamber music, and the program was unusually varied with Warner's Fairy Suite as a delicate filling for the classic sandwich of Mozart and Beethoven, adding Sally in Our Alley done in modern dress. One of the finest of the season's concerts was that by the distinguished French musicians, Alfred Cortot and Jacques Thibaud. French artistry at its finest.

Titta Ruffo and Yvonne d'Arle sang in the Arena and received the sort of welcome that Arena audiences are noted for giving to their favorites—vociferous to the nth degree.

THIBAUD HONORS YOUNG VIOLINIST.

A program of piano and violin music was given at the Cornish School in honor of Mr. Cortot and Mr. Thibaud. At the close of the program Mr. Thibaud invited Elizabeth Choate, one of the young students in the violin department

PACIFIC NORTHWEST DIRECTORY

ARMSTRONG, FRANCIS J.
Violinist-Teacher-Conductor. The
McKelvey, 1519 Third Ave., Seattle.

CADY, CALVIN BRAINERD
Normal Courses and Private Tuition
or Advanced Piano Students, July 17-
Sept. 1. Cornish School, Seattle, Wash.

CORNISH SCHOOL OF MUSIC, INC.
Dramatic Arts and Dancing
Nellie C. Cornish, Director
Roy Street, at Harvard, Seattle, Wash.

ELWYN CONCERT BUREAU—
Western Management
Concert Artists and High Class Musical
Attractions
Broadway Building, Portland, Ore.

JACQUES JOUR-JERVILLE of Paris
Operatic Tenor
Formerly Boston Opera and leading
grand opera of France
Head Voice Dept. Cornish School,
Seattle

KANTNER, CLIFFORD W.
Voice
Representing Edmund J. Myer
306 Spring St., Seattle

KRINKE, HARRY
Suite 506, The McKelvey, Seattle, Wash.
Advanced Instruction of Piano

EURHYTHMICS OF JACQUES DAL-
CROZE
Hellerau-Dresden. Geneva.
ELSIE HEWITT MCCOY
Odd Fellows Temple, Seattle

McNEELY, PAUL PIERRE
Concert Pianist, Instruction
206 The McKelvey, Seattle, Wash.

OATMAN, JOHN R.
Musical Courier Correspondent
1506 Yeon Bldg., Portland, Ore.

SPARGUR, JOHN
Director Seattle Symphony Orchestra
People's Bank Bldg., Seattle

THOMPSON, MRS. CHARLES W.
Northwestern Soprano,
Pupil of
Harold Hurlbut
(Latest disciple of Jean de Reszke)
Season 1922-1923 in New York
222 Riverside Drive Phone River. 9881

TOWNS, KIRK
Baritone
205 The McKelvey, Canadian Club
Seattle New York

PACIFIC COAST DIRECTORY

BECKER, MR. and MRS. THILO
Piano, Violin
431 So. Alvarado St., Los Angeles

BEHYMER, L. E.
Manager of Distinguished Artists
705 Auditorium Bldg., Los Angeles

BOWES, CHARLES
Teacher of Voice
446 South Grand View, Los Angeles

BRESCIA, DOMENICO
Voice Specialist—Composition
603-4 Kohler & Chase Bldg., San Francisco

BRETHERTON, GLORIA
Vocal Instructor and Coach
Placement, Diction, Interpretation
Studio 501 Tajo Building
First and Broadway, Los Angeles

BRONSON, CARL
Voice, Phone 10082
204-5 Music Art Building, Los Angeles

CADMAN, CHARLES WAKEFIELD
Composer-Pianist
2220 Canyon Drive, Hollywood, Cal.

COLBERT, JESSICA
Concert and Theatrical Management
619 Hearst Bldg., San Francisco

DE AVIRETT, ABBY
Teacher of Piano
Studio 246 Junipero Street,
Long Beach, Calif.

LOTT, MR. and MRS. CLIFFORD
Voice and Piano
912 W. 20th St., Los Angeles

OPPENHEIMER, SELBY C.
Musical, Operatic, Lecture and
Concert Manager
Foxcroft Building, 68 Post St.
Near Kearney, San Francisco

PERSINGER, LOUIS
Management Selby Oppenheimer
68 Post Street, San Francisco

SPROTTE, MME. ANNA RUZENA
School of Vocal Art
Sixth Floor of Tajo Bldg., Los Angeles

STETZLER, ALMA
Voice—Opera Coach
Egan School
1324 So. Figueroa St., Los Angeles

**ZOELLNER CONSERVATORY OF
MUSIC**
Complete Faculty of Artist Teachers
1250 Windsor Blvd., Los Angeles, Cal.

under Maurice Le Plat, to join his master class in Paris without examination, the class being of international character. It is hoped that Miss Choate will be able to take advantage of the invitation as Mr. Thibaud says "she is most prepared to take up study in Paris though a number of the other pupils show great promise."

PARIS AND SEATTLE A UNIT, MUSICALLY.

Arrangements for the affiliation of the Cornish School with the Paris Ecole Normale will be completed this summer when M. Margeot arrives to visit the Cornish School and advise regarding the work done here. The Cornish and the Damrosch School in New York are the only schools in the United States invited to affiliate with the Ecole Normale.

NOTES.

Another interesting recital of recent date was the last of the Spargur String Quartet series. In spite of conflicting attractions the concerts were given to capacity audiences and met with much enthusiasm. Compositions were selected from the works of Kreisler, Dvorak, Borodine and Leclair.

Francis J. Armstrong, violinist and teacher, presented his professional students, Edith Rogers and Ernest Jaskowsky, in recitals this month.

The Ladies Musical Club recently presented an interesting program made up of numbers by Seattle composers.

A. M. B.

OAKLAND ARTIST SERIES PHENOMENALLY SUCCESSFUL

Series Closes After a Record Season with Concerts by Edward Johnson and San Francisco Orchestra

Oakland, Cal., April 16.—The artists' concert series this year has been an unparalleled success due primarily to the splendid management of Zannette W. Potter, concert manager, to whom Oakland owes much for her organized and indefatigable energy in securing artists of international fame and also for her management of the San Francisco Symphony Orchestra in a series of ten concerts and one of three matinees for young people. All were well attended and similar series are already announced for next season. The sixth attraction of the Artists' Series was Edward Johnson. As is usual for these concerts, the Auditorium Opera House was thronged. Johnson's voice and personality were given unusual demonstration in the program chosen and thirteen encore numbers were demanded before the audience was satisfied! Truly a flattering reception. He was supported by Ellmer Zoller, pianist.

The San Francisco Symphony Orchestra closed its season at the Auditorium Theater on March 16, a capacity audience attending. Alfred Hertz and his artists received an ovation.

EASTER MUSIC AT THE CHURCHES.

The First Baptist choir and soloists, under the direction of Walter B. Kennedy, rendered Gounod's The Redemption. Virginia de Fremery was guest organist. At the Welsh Presbyterian Church a chorus of fifty voices, directed by Arthur Watkins, sang several large opuses. The First Universalist Church engaged Catherine Urner, lyric soprano, a string trio, a vocal quartet and the Filipino pianist, Bernarbe Solis, to assist in the Easter services. At Trinity Church Gerald Taillandier, organist; Ernest McCandlish, tenor, and Mrs. B. Andre, soprano, were heard in solos. Park Boulevard Church presented an artistic Pageant of Hope. The chorus choir and soloists of the First Congregational Church rendered The Daughter of Jairus under Eugene Blanchard's direction. Frederick Stevenson's cantata, Evening and Morning, was featured by the choir and soloists of the First Methodist Church directed by Bessie Beatty Roland. The organist of the First Unitarian Church, Virginia de Fremery, arranged an excellent program of music with solos by Wellington Smith, baritone. Thirteen heavy numbers were sung by the Plymouth choir and soloists, an added feature being the procession of five hundred children. Numbers from Haydn's Creation, directed by Edwin D. Crandall, were selected for rendition at St. Paul's Episcopal Church. At St. John's was heard Mozart's seventh mass, Mrs. William H. Rost, organist-director.

ORPHEUS CONCERT WINS PRAISE.

A packed house is the preliminary setting for an Orpheus concert, also a packed stage whereon are seated the eighty-five members of the twenty-nine-year-old male chorus. The last concert, on April 3, seemed to surpass in artistry, charm and tone quality anything preceding it. Mabel Riegelman, soprano, assisted the club in groups of songs delightfully rendered. Bessie Beatty Roland was the able accompanist. Edwin Dunbar Crandall, director, obtained excellent interpretations of each number from his chorus.

NOTES.

Light opera selections were featured in the afternoon program at Lakeside Park, April 15, by the Oakland Municipal Band. The first concert of the season took place on Easter Sunday, under the direction of Paul Steindorff.

Modern French music was given by the choir and soloists, under the direction of Bessie Beatty Roland, at First Methodist Church, April 15.

Mrs. Ralph E. Hoyt recently issued invitations for a piano recital at Ebell Hall by Lenore Jones, pianist, assisted by Helen Chakurian, violinist.

Some of the advanced pupils of Robert Rourke, violinist, gave a concert, April 12, at Hotel Oakland. An evening

of music was offered by pupils of Caroline Irons, pianist, assisted by Ethel Stone and Maybelle Morrison.

Adele Krug was soloist for the regular Wednesday Morning Choral Club under Paul Steindorff's direction.

Programs of instrumental music were broadcasted recently by Technical High School pupils, under the direction of the music department, and the Ahmese Temple Shrine Band, directed by William Brown, U. S. N. The latter band also entertained the crowds who enjoyed the Shrine Circus at the Municipal Auditorium. The well-known soprano, Thelma Werlie, accompanied by Jean Ward, was also heard recently by wireless audiences.

The last concert of the Adelpian Artists Series, Alameda, featured Margareta Brunsch, contralto, and Alexander Saslavsky, violinist.

Thornstein Jensen, for five years in the Royal Symphony Orchestra of Christiania, is now concertmaster of Owen Sweeten's orchestra at the American Theater.

The Isle of Joy, a musical comedy revue by Fred Carlyle of the San Francisco Players' Club, was given recently by the Boys' Glee Club of the Technical High School. Orchestration for the Tech Orchestra were written by Raymond Tenney, a student. Eleanor Bush and Betty McNery gave their services as coach and pianist.

"We need musicians in the Community Orchestra," says Glenn Woods, director of music for the Oakland school department. "There are eighty of us already; let's get the others in. The symphony orchestra of San Francisco ought to be supported in Oakland. There should be no rivalry in the formation of another symphony group. Such an organization properly managed could give anywhere from three yearly concerts to a monthly performance at the Municipal Auditorium that would put Oakland on the map musically."

William W. Carruth, organist, assisted by William Larai, violinist, gave the vesper musical service at Mills College, April 8.

A recital by the advanced pupils of Mrs. Fleissner-Lewis was recently given.

The University of California R. O. T. C. band offered the program for the regular half hour of music at the Greek Theater, April 8.

A violin recital was given by Edwin Kahn, April 10, at Ebell clubhouse.

An interesting and instructive series of musical evenings are being given by the choir of the First Methodist Church, the last one on April 8, taking the form of compositions by contemporary English composers. The organ music of Edwin H. Lemare whose work is well known and beloved by residents of the bay district was featured in some request numbers. The solo quartet members are Marion Hovey Brower, soprano; Elise Banta Crane, contralto; Herbert P. Mee, tenor; Robert Baxter Todd, baritone, and Bessie Beatty Roland, organist and director.

Henry Cowell, brilliant young pianist, "whose radical compositions and equally radical execution at the keyboard have aroused discussion," gave a recital at Mill's College, April 4, of his own compositions.

Wellington Smith, Boston baritone and song leader of the Unitarian Mission at First Unitarian Church of this city, is making a notable impression among East Bay people.

Rossini's Stabat Mater was recently given by the choir of St. Joseph's Portuguese Church.

Co-eds as chorus girls and well known campus Thespians and singers cast in Broadway parts were recently featured at the Auditorium Opera House when the musical romance, Oh, Jerry, was put on by University of California students.

Mabel F. Price, soprano, was recently soloist at the regular session of the Wednesday Morning Choral Club under the direction of Paul Steindorff. Mrs. Price took an active part in preparations in the Santa Ana convention of the California Federation of Music Clubs.

Perhaps the youngest vocalist in the East Bay to win public favor recently is Dorothy Buschner, niece of Paul Steindorff, who is filling her first professional engagement at Plymouth Church.

E. A. T.

MUSIC IN BERKELEY

Cortot, Flonzaleys and Grace Cathedral Choir Supplement Many Local Recitals

Berkeley, Cal., April 12.—The Harmon Gymnasium was packed half an hour before the time of commencement of the recital by Alfred Cortot on March 29, when he gave the fourth concert of the season for the Berkeley Musical Association. The audience had granted him popular approval three years ago, so he was accorded a wonderful reception on this later occasion and gave of his best without stint, to the delight of the crowd. His chief three numbers were Chopin's sonata in B flat minor, Schumann's Carnaval and Debussy's Children's Corner.

THE FLONZALEY QUARTET PLEASES ONCE AGAIN.

The fifth engagement of the Flonzaley Quartet by the Berkeley Musical Association was filled at Harmon Gymnasium, April 11. Every seat was occupied, with the stage adding its quota of music lovers who listened with rapt attention to the work of this wonderful group of musicians. A fine program marvellously played sums up the performance.

GRACE CATHEDRAL CHOIR IN CONCERT.

The Grace Cathedral Choir of San Francisco, in a splendid concert at Wheeler auditorium April 7, offered an entire program of Mendelssohn's church music. The affair was under the auspices of the Greek Theater, University of California. Eight soloists were with the organization, among them P. H. Ward, baritone; George Madison, bass; Hugh J. Williams and Robert Saxe, tenors; Jack Nichols and Robert Goodman, boy sopranos, and the cellist, William Debe, who played several obligatos. The director and choir-master is Wheeler Beckett.

NOTES.

The Beethoven Piano Club held an open meeting recently at which the program was given by Winifred Harris, Winifred Brown, Margaret Peterson, Frances March, Evelyn Eck, Dorothy Foster, Evelyn Keehner, Gladys McCausland, Lottie Ruddick and Merlyn Morse.

The Berkeley Piano Club met on April 4, modern music predominating on the program presented by Grace W. Jones, pianist; Mrs. Willis Collins, vocalist; Mrs. Herbert Avery, pianist; Seta Stewart, dancer, and Mrs. T. A. Rickard, vocalist.

A recital program was presented at the Mackay-Cantell

students' residence by Mrs. Charles De Schields, young teacher-pupil of Madame Mackay-Cantell. Two piano numbers and a group of songs by Madame Cantell were rendered. Irene Miller, pianist, and Clarence Thorne, tenor, assisted on the program.

Selections by Edwin A. Calberg, Mrs. Charles Stuart Ayres and Mrs. William M. Tudor (with a violin obligato by Mrs. George Chambers) were features of the meeting of the Alameda County Music Teachers' Association at the Piano Club. They followed a meeting of the piano section round table led by Charles Mallory Dutton.

Great Masters from Debussy On was the subject for a program presented by Etude Club members recently. The soloists were (vocal) Mrs. Willis H. Collins, Mrs. Herschell Hagan and Mrs. Dwight M. Scrobe; (violin) Mrs. Lewis A. Kistler, (piano) Mrs. Marlyn F. Warner, Kathleen Luke and Beatrice L. Sherwood. The piano ensemble was represented by Mrs. Samuel Davis and Mrs. William Demster, the string ensemble by Mrs. Harry J. McNulty, Mrs. Dexter N. Richards, Mrs. D. G. Schnabel and Mrs. Milton H. Shutes, directed by Mrs. G. H. McKillip.

At its annual road show on April 6, at Harmon Gymnasium, the University of California Glee Club presented vocal and instrumental selections and stunts that a couple of months hence they will be repeating in Sweden. Mort Gleason, well known bass, made his farewell appearance with a number of solos.

Laurence Seymour, the young California composer who was received abroad with serious consideration by leading musicians, has returned to Berkeley and made his first appearance at the University of California, under the auspices of the Greek Theater, April 4. He appeared not only as a composer but as a violinist of unusual ability. His Arthurian Suite, No. 14, is a modern interpretation of Tennyson's Idylls of the King, worked out in a series of tone poems for clarinet, bass clarinet, viola and piano.

The message of flowers was the theme of the concert given by the Etude Club on April 2, with vocal and instrumental selections presented under the direction of Mrs. Herchell L. Hagan. The soloists were Emily Kauffeld Bragdon, Florence Brown, Mrs. George A. Bruce and Alice Raymond Clark. The piano ensemble was composed of Mrs. George Cummings, Mrs. A. Y. Mack, Mrs. A. T. Quayle and Mrs. C. H. Ehler. The club choral also rendered selections.

For the regular Sunday afternoon Half Hour of Music at the Greek Theater, April 1, Mrs. Sydney Stoner, contralto, and Julia Hannas Cochrane, violinist, gave a program, assisted at the piano by Mrs. Charles Everett and Mrs. Herbert Avery.

Two well known musicians of the Bay cities, Aubrey Beer Sorel, pianist, and Ethel Isaacs, violinist, gave a recital at San Raphael. Mrs. Sorel has recently returned from Europe.

Alfred Cortot appeared at two school children's concerts on April 1, at Willard and High auditoriums.

Elizabeth Simpson's pupils were heard in the fourth class recital. A program of unusual excellence was well rendered.

Harold M. Matthews, organizer and director of the University Christian Church Orchestra, officiated as accompanist for the Easter musical event of the University Christian Church.

E. A. T.

SPOKANE ENJOYS CORTOT AND THIBAUD IN RECITAL

Spokane, Wash., April 19.—At the Auditorium Theater Friday evening, April 12, two French artists, Alfred Cortot and Jacques Thibaud, were heard in joint recital. The large audience showed its appreciation in rapt attention and storms of applause. The two musicians together made an irresistible combination. Storms of applause greeted the conclusion of the Cesar Franck violin sonata in A major. Cortot's solo group was a choice in contrasts. No one can play Chopin with more serenity than he. Cortot and Thibaud closed the program with the Saint-Saens sonata in D minor, which again found the two musicians in perfect unity.

D. B. K.

PAPALARDO

Opera

AND

VOCAL ART

School



Spring and Summer Classes
Now Forming

Artists Accompanied in Recital

Studios:

315 WEST 98th STREET, NEW YORK

Telephones: • Riverside 1669 • Marble 1573

**TILLA
GEMUNDER
SINGS
IN 6
LANGUAGES**

GRAND RAPIDS ANNOUNCES FEDERATION STATE WINNERS

High School Orchestra Returns After Triumphs—Artist Course Presents List of Eminent Artists—St. Cecilia Society's Activities Most Commendable

Grand Rapids, Mich., April 16.—A capacity audience welcomed Paderewski at his piano recital in the Armory on April 6. Homage was paid to the man as well as the musician; he was obliged to appear again and again in response to enthusiastic applause. At the close of his full program he graciously added several numbers when his audience refused to go.

FRENCH ARTISTS APPEAR.

A delightful concert was given at Powers' Theater, April 8, by Eva Gauthier, mezzo-soprano, and E. Robert Schmitz, pianist. Miss Gauthier sang, with fine interpretive sense, groups of folk-songs, modern American and modern French songs, beside Una voce poco fa from Rossini's Barber of Seville. Leroy Shields played excellent accompaniments. Mr. Schmitz played the G minor fantasia and fugue by Bach-Liszt, The Children's Corner by Debussy; Jeux d'eau by Ravel; Toccata by Saint-Saëns and an interesting and attractive group of numbers from Emerson Whithorne's New York Suite. Mr. Schmitz' digital dexterity and clarity are admirable and he is thoroughly in sympathy with the spirit of the modern compositions which he features.

JERITZA PLEASES.

The Mary Free Bed Guild presented Maria Jeritza, soprano, in a concert in the Armory on March 16. Mme. Jeritza pleased with her beautiful tone work and excellent diction. Her German group was particularly well sung.



CONSTANCE DUIN.

violinist, Grand Rapids, winner in the Michigan contest for young professional musicians, a N. F. M. C. activity.

She was assisted by William Wolski, a violinist with a good tone and musical taste. An artistic background was supplied by Walter Golde at the piano.

CHALIAPIN CLOSING ARTIST SERIES.

The last concert in this series was given on March 31 in the Armory, by Feodor Chaliapin, bass, assisted by Nicholas Levienne, cellist, and Max Rabinowitch, pianist. Mr. Chaliapin is a great interpretative artist and his sense of dramatic values and their application through varied expressions of face and voice were much appreciated by his large audience, which gave him many recalls. He sang Night by Tchaikowsky, The Prisoner by Rubinstein, The Midnight Review by Glinka, The Two Grenadiers by Schumann, In Questa Tomba by Beethoven, The Government Clerk by Dargomizhsky, She Laughed by Lishin; the aria, Pretty Lady from Don Juan, Mozart; An Old Song, Grieg; Volga Boat Song, adapted by Kenneman; When the King Went Forth to War, Kenneman; Mephisto's Song of the Flea, Moussorgsky, and Oh, Could I but Express in Song, Malashkin. Mr. Rabinowitch supported him understandingly at the piano and also played several piano solos brilliantly.



Photo by Hesselink & Phillips.

GRAND RAPIDS CENTRAL HIGH SCHOOL ORCHESTRA,

Conway Peters, conductor, which played at the Friday morning concert of the National Supervisors' Conference in Cleveland, Ohio.

witch supported him understandingly at the piano and also played several piano solos brilliantly.

ST. CECILIA GIVES EXPOSITION OF BRITISH MUSIC.

A program of British music was given by the St. Cecilia Society at its regular meeting on March 16. Early Scotch, Irish, Welsh and English compositions were represented, as well as those composers as recent as Bantock, German, Stanford, Coleridge-Taylor and Elgar. Those presenting the program were Mrs. Leo Schloss, mezzo-soprano; Mrs. Thomas Ford, soprano; Elizabeth Horner, Mrs. William H. Loomis, Mrs. W. H. Wismer and Helen Ford, pianists; Bessie Evans Richardson, violinist, the St. Cecilia Double Quartet and the Westminster Quartet, composed of Mrs. Reuben Maurits, soprano; Mrs. Morton Crume, contralto; Peter Smits, tenor, and Fred Collins, bass.

ST. CECILIA MEMBER'S RECITAL.

On April 6 a Member's Recital was given for the society by Mrs. Thomas Irwin, soprano, and the St. Cecilia Quintet, the personnel of which is Hazel Clark, first violin; Mrs. C. B. Newcomb, second violin; Amy Hudson, viola; Mrs. John Dietrich, cello, and Mrs. Frederick Royce, piano. Mrs. Irwin sang Dost Thou Know that Sweet Land from Mignon, by Thomas, besides two groups of shorter numbers. The quintet played Dvorak's op. 18, the moderato molto from Edgar Stillman-Kelley's op. 20, and compositions by Czerwony and Yost. The accompanist for Mrs. Irwin was Helen Baker Rowe.

PROGRAM BY LOCAL COMPOSERS.

For April 13 the society had arranged a Manuscript Day, all numbers having been written by local musicians. Grand Rapids has reason to be very proud of the earnest musicianship and talent revealed by this program. The first composition was a mazurka by Helena Stone Torgerson (now living in Chicago), played by Mrs. C. H. Bertsch, harpist, and Ruth Keppel, violinist. The Humming-bird and The Oriole by May Strong, and Where Goes the Boat by Ethelyn Abbott (this last with violin obligato played by Miss Keppel) were sung by Mrs. Joseph Michaelson. A group of violin pieces—Lullaby, The Mournful Indian and Mazurka—by Constance Duin was played by the composer. By the Brook, for harp, by Mrs. Torgerson, was played by Mrs. C. H. Bertsch. Three numbers by Mrs. C. A. Donaldson, The Sea Hath Its Pearls, Atonement, and Recompense were sung by Frances Morton Crume, contralto. The last two groups were compositions by Maria Lund Royce, the first of them being The Bended Rocks, The Coyote or Prairie Wolf and The Star-maiden (Indian legends retold in verse by Letta Thomas, also of this city), played by a quartet consisting of Charles Bell, first violin; Thelma Anton, second violin; Ruth Bell, viola, and Charles Plasman, cello. I Heard a Cry, My Wish (with words by Miss Thomas), Jumping Into Bed and Mounting were sung by Mrs. Michaelson. The accompanists were Mrs. Joseph Putnam, Mrs. Nicholas Duin, Mrs. Frederick Royce and Hazel McEachron.

ILLINOIS PRIZE WINNER HEARD.

The last Lenten Morning Musicals was given on March 31 by Cooper Lawley, tenor, of Chicago, and proved to be one of the most enjoyable of the series. Mr. Lawley has a voice of appealing quality, a distinct enunciation and an attractive personality. He is the Illinois winner in the National Federation of Music Clubs contest for young professional musicians. He sang groups in French, German, Italian and English. Mrs. Joseph Putnam played fine accompaniments.

CHICAGO ARTISTS APPEAR.

The Masonic Band of sixty pieces, F. W. Wurzburg conducting, gave a concert in Powers' Theater, March 22. The soloists were Richard Czerwony, violinist, and Charlotte Van Wickle, soprano, also of Chicago. This was Mr. Czerwony's second appearance in Grand Rapids this season. He played the Vieuxtemps concerto in D minor and a group of shorter pieces, including three of his own compositions. Miss Van Wickle has a charming stage-presence and a

well-placed voice and her selections earned her much applause. An interesting number on the program was Des fleurs de ce jardin, from Quo Vadis by Nougues, which was performed by Mr. Czerwony and Miss Van Wickle. Kathleen Morris was at the piano.

LOCAL CLUB PROGRAM.

The Ladies' Literary Club celebrated the fiftieth anniversary of its foundation by giving to its members a varied and interesting musical program by Alice Baschi, contralto; Armando Leuci, violinist, and Margaret Witherstine, pianist.

DISTRICT PRIZE WINNERS ANNOUNCED.

The Michigan Contest for Young Professional Musicians arranged by the National Federation of Music Clubs was held in the St. Cecilia auditorium, March 20. Fifteen young

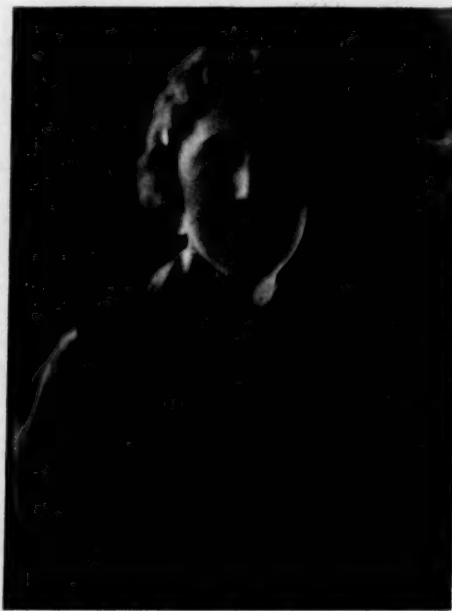


Photo by Biedler, Chicago.

KATHRYN STRONG,

contralto, Grand Rapids, winner in the Michigan contest arranged by the N. F. M. C. for Young Professional Musicians.

musicians were entered for the awards in voice, piano, violin and composition. Two Grand Rapids contestants were winners, Constance Duin, violinist, and Kathryn Strong, contralto. In the piano department, Mathilde Garvett of Detroit was the winner and Thomas Dewey, baritone, of Ann Arbor won the qualification for men's voices. The judges were H. Glenn Henderson, of Kalamazoo, Guy Bevier Williams, of Detroit; Mrs. E. R. Harrington, of Port Huron; William Holland, of Detroit; Frederick Alexander, of Ypsilanti, and Anthony Whitmore, of Ann Arbor. The state officers present were the president, Mrs. E. J. Ottaway, of Port Huron; the vice-president, Mrs. Norris Wentworth, of Bay City, and the chairman of contests, Ada L. Gordon, of Detroit. The winners will go to Toledo to take part in the district contest on May 3.

LOCAL HIGH SCHOOL ORCHESTRA RETURNS FROM TRIUMPHS.

The Central High School Orchestra and Band of seventy-five members, under the leadership of Conway Peters, has returned from Cleveland, where it was enthusiastically

ELDORA STANFORD

Lyric
Soprano

Management: JULES DAIBER, Aeolian Hall, New York

ALEXANDER GUNN

PIANIST
Season 1923-24

"He was born to play the piano."
—Philip Hale, Boston Herald.

Address:

407 West 123d Street
New York

CHICKERING PIANO
AMPICO RECORDS

RUTH ST. DENIS

WITH

TED SHAWN

and the Denishawn Dancers

Season 1923-1924
Now Booking

Exclusive Management:

DANIEL MAYER

Aeolian Hall

New York

received at the Friday morning concert of the National Supervisors' Conference. It also appeared in Norwalk, Ohio, and in several other concerts in the vicinity of Cleveland. The receipts from the operetta *Princess Bul-bul* by Rhys-Herbert, staged and directed by Mr. Peters, paid the expenses of the organization on this trip.

THE METROPOLITAN'S ATLANTA WEEK

The annual Atlanta week of the Metropolitan extended this year from April 23 to April 28 inclusive and, both from the financial and artistic standpoint, was one of the most notable southern excursions of the organization. The week began with a performance of *Romeo and Juliet* on Monday evening, with the familiar cast headed by Lucrezia Bori and Gigli. Gigli renewed his success of last season and Miss Bori was heartily welcomed in a new role. Aida, the bill for Tuesday afternoon, was a great success for Barbara Kemp, who sang the title role as her introduction to Atlanta. Martinelli, singing Radames, was heartily welcomed. Antonio Scotti sang Amonasro, a role that he has not given in New York in many a year. Julia Claussen was the Amneris and Mardones the Ramfis.

Wednesday evening saw a tremendous crowd and a tremendous ovation for Galli-Curci, though Gigli, singing beautifully, shared honorably in the applause and DeLuca gave his convincing portrait of Lord Enrico. Thursday afternoon introduced Feodor Chaliapin to Atlanta and he conquered it in one act, though Philip II in Don Carlos does not afford him the opportunity that several other roles do. Rosa Ponselle proved to be the same prime favorite as in previous seasons and was received with tremendous enthusiasm. Martinelli and DeLuca did themselves proud and Marion Telya, singing the role of Princess Eboli for the first time with the company, won a genuine success.

Friday evening saw the regular New York star cast in *L'Africaine*: Ponselle, Queena Mario, Gigli, Danise and Didur, and the opera evidently made a hit with the Atlantans. For Saturday afternoon there was *La Bohème*, with Lucrezia Bori and Orville Harrold, an ideal pair of young lovers, Queena Mario a sprightly Musetta and Scotti as Marcello.

William Tell, on Saturday night, drew the largest house of the week. Every seat was sold and literally hundreds had to be refused at the box office. With the familiar cast of Ponselle, Martinelli, Danise and Mardones, it created unbridled enthusiasm. Ellen Dalossy sang Gemmy for the first time and won a distinct personal success.

A detailed report of the Atlanta season will appear in next week's *MUSICAL COURIER*.

Dorothy Olmstead Endorses Davies' Method

Dorothy Olmstead, a young singer and teacher who is meeting with much success in her work on the Pacific Coast, writes a most interesting letter about the service which was rendered by her teacher. Miss Olmstead is one of the artist-pupils of Clara Novello Davies, and her letter is quoted



Photo by Bachrach.

DOROTHY OLMSTEAD,
artist pupil of Clara Novello Davies.

as follows: "Having heard singers that had studied with Clara Novello Davies, I felt that I must go East to study with her myself, and for two seasons I was fortunate enough to be able to do this. Mme. Davies, I found, has not only a marvelous method, but is an inspirational teacher. To be in such an environment is to involuntarily obtain the greatest results. It has added depth, purity, flexibility and range to my voice. As a direct result of this teaching, I was offered an opera engagement, and several concerts and recitals in the Middle West."

Miss Olmstead is now teaching on the Coast and doing her own part in sharing this method, but intends to return to New York in the fall for another season of study with this splendid teacher.

Klibansky's Summer Master Classes

Sergei Klibansky, well known vocal instructor of New York, announces master classes in Memphis, Tenn., and in Seattle, Wash. This will be his second season at the Theodore Bohlmann School of Music in Memphis, from May 21 until June 30. The term at the Cornish School of Music in Seattle will extend from July 9 to August 18. This will be Mr. Klibansky's fourth year at the Cornish School of Music. He offers a scholarship for each of the above classes.

It is not necessary to speak of Mr. Klibansky's splendid

SECOND BOURNEMOUTH FESTIVAL A GALAXY OF BRITISH COMPOSERS

Forty Contemporary Writers Performed; Twenty-three Personally Present—Goossen's Sinfonietta and Arthur Bliss' Concerto Have Brilliant Performances—Artistic and Financial Success

Bournemouth, England, April 2.—Pine trees and rhododendrons with a delicate fringe of lovely spring flowers, daffodils, pheasant-eye narcissus, tulips and the like form the setting for the Bournemouth Musical Festival. As an English watering-place Bournemouth holds a unique position; the home of many cultured and musical people, it is also the Mecca of weary Londoners, to whom, tired and jaded after a heavy and sunless winter, it offers rest and relaxation of a kind to suit all tastes.

Musically it is fortunate in the possession of a musical director in the person of Sir Dan Godfrey, whose vital personality and keen musical knowledge and insight have made his own and that of his orchestra names to conjure with in the British world of music; and also in the possession of a municipal government which had the far-seeing pluck to support the home product and to form the only permanent municipal orchestra in this country.

A FESTIVAL OF BRITISH COMPOSERS.

Last year the festival, nominally the Festival of British Artists, lasted a fortnight and was made to more than pay its way; this year it is lasting for five weeks, and works by no less than forty contemporary British composers featured on the programs. Twenty-three of these composers are paying special visits to conduct their own works.

Happy is the critic who is able to stay at Bournemouth for the whole of the Festival, for the daily programs are as interesting as the surrounding country is beautiful and attractive. In the days that I have been here I have heard works by the following composers, most of whom were their own conductors: Eugene Goossens, Armstrong Gibbs, Maurice Besly, Vaughan Williams, Herbert Howells, S. H. Braithwaite, T. F. Dunhill, and Havergal Brian.

Of these works the most interesting were undoubtedly Eugene Goossen's *Sinfonietta*, Herbert Howells' *Procession* and Armstrong Gibbs' *Vision of Night*. I was forced to miss hearing the Arthur Bliss concerto for pianoforte, tenor voice and orchestra, owing to the impossibility of getting a seat in the train from London, but I was in time to hear

work when he held similar courses in the above cities.

A fine opportunity is thus offered of studying under a master teacher of such renown, brought from New York to the very door of the pupil, at a nominal price compared with what the pupil would have to pay in New York.

These schools are making their master course an annual event. This makes the class very desirable, as the pupils can be under the teacher each year at a cost within reach of every one. Every singer needs constructive work occasionally to keep the voice in good condition. For instance, Claire Dux, the noted recital artist, is studying with Mr. Klibansky at his New York studio, taking a lesson every day, and considers herself (to quote her own words) "fortunate to have such a wonderful teacher."

For beginners the opportunity of the master class is of great value; a beautiful young voice can be spoiled in the

the chorus of praise from a very discriminating audience which greeted the conducting composer, the pianist, Gordon Brian, and the tenor, Archibald Winter. Revised since its first performance in London recently, this work created a profound impression; it is a masterpiece of orchestral color, and had a completely successful performance.

GOOSSENS' SINFONIETTA A BRILLIANT PIECE.

Eugene Goossens' *Sinfonietta* is a brilliant piece of orchestration and was played with such verve and masterly attention to detail that the composer-conductor received an ovation at the conclusion. The leading motive of the three movements is founded on a melody which the composer heard being whistled in the street one day. Rich in harmonic device, the work is brilliant, witty and intensely attractive.

A new scena by Maurice Besly, heard the same day, is a setting of part of Gilbert Murray's translation of Euripides' *Hippolytus* (B. C. 429). If not quite up to the standard of the words, the music is melodious and impresses by its evident sincerity; it had an ideal exponent in Carrie Tubb. Armstrong Gibbs' *Vision of Night* is a delicate impression, full of subtleties and showing complete mastery of modern harmonic device, while Herbert Howells' *Procession*, which was encored at its first London performance, is a robust work of strong coloring and rhythmic intensity.

AN ARTISTIC AND FINANCIAL SUCCESS.

Although the festival is not yet over, it is safe to predict another great success, certainly from the artistic standpoint, and, probably financially as well.

To Sir Dan Godfrey are due the admirable arrangements by virtue of which not only some of the greatest soloists in the country are being heard in company with others of lesser fame; and more important still from the viewpoint of the creative musician, it has been made possible to give first-class renderings of new works by lesser known musicians whose music might otherwise have remained in oblivion.

GLADYS CROOK.

performers at the anniversary show, April 12. Grace Fisher, vaudeville star, has returned to New York after a successful tour of the Coast. Wallace Radcliff, dramatic tenor, was soloist in three oratorios during Easter Week, and has been engaged as soloist with Grace Methodist Church, Brooklyn; he was also engaged for *The Daughter of Jairus* in Yonkers, the last of April.

Robert Lawrence, bass, sang at the First Congregational Church, Hackensack, Easter; Christ Lutheran Church, Jersey City, March 29; Woman's Club, Mt. Vernon, April 6, and Hotel Pennsylvania, April 2. Rose Perron, soprano, sang in Jersey City March 29.

Others who filled professional engagements over Easter were Elsie Ehrhardt, Grace Bergen, Ethel Bergen, Katherine Stein, Hazel Wilkenson, Elizabeth Garrison, and Charles Wessling. Lillie Krauss, lyric soprano, was soloist with the Jersey City Woman's Club, March 12, and at the High School memorial service, March 22.

Harcum School Student Plays for Cricket Club

Isabelle Rudd, of Toledo, Ohio, one of the music pupils at the Harcum School, Bryn Mawr, Pa., was chosen as the pianist for a concert at the Merion Cricket Club on April 28. Miss Rudd played a group of Chopin etudes and a group of modern numbers. Her tones are rich, and the charm and abandon of her playing are facilitated by the accuracy and breadth of her technic.

Nikisch to Play with Cincinnati Orchestra

Mitja Nikisch has been engaged as soloist with the Cincinnati Symphony Orchestra, Fritz Reiner, conductor, for a pair of concerts on November 23 and 24 next.



SERGEI KLIBANSKY

beginning if not properly placed. Mr. Klibansky is greatly interested in building young untrained voices.

As the climax of the season Mr. Klibansky will conduct a six weeks' master class in Europe with headquarters in München, Germany, starting September 3.

Rankin Pupils Score

Dorothy Brown, lyric coloratura soprano of The Music Box Revue, has been re-engaged for next season, and will assume the part of the Nightingale June 1. Miss Brown, as understudy, recently appeared with success as the canary. She is only eighteen and this is her first appearance on the stage. Beatrice Hendrickson, mezzo-soprano and dramatic actress, has been engaged as leading woman with a stock company in Utica, N. H. She was formerly leading woman with Robert Edson in *On the Stairs*, also a member of the Why Not Company of New York City. Thomas Joyce, baritone, one of the principals of the Hippodrome this season, was selected by Mr. Burnside as one of the star



JOSEPH HOLLMAN,

cellist with the captain of the *Siberia-Maru*, while en route to Japan.

BERLIN CONCERTS

RUDOLPH POLK.

In his fourth appearance this season, Rudolph Polk, the American violinist, presented a conventional program, containing a Handel sonata, the Mendelssohn concerto and numerous short pieces, the most ambitious being Paganini's Perpetual Motion. It was an evening of good, solid and musical playing by a deeply sincere, ambitious and indefatigable artist. The audience was lavish in its approval and insisted on a number of encores.

WALTER GIESEKING.

Gieseeking's third recital, like his first this season, was devoted to a classic program. Only three works—the third partita of Bach; the Schumann Fantasy, and Reger's Variations and Fugue on a Bach theme—were on the program. These afforded ample opportunity for Gieseeking to display his wizardry for exploiting the resources of the piano when played as such, and also to captivate his audience by reason of his sensitive interpretations.

CARL FLESCHE-EDWIN FISCHER.

A packed house greeted Carl Flesch and Edwin Fischer for their evening of sonatas in the Singakademie. Individually, both of these Berlin favorites are sterling musicians, but as a team they do not appear to the best advantage. Fischer is too loud, too wild, too dry and hard for Flesch, and in his turn, Flesch is too reserved, too dignified and perfect for Fischer. In the last movement of the Bach, and in most of the Brahms sonatas, the violin was practically drowned out. It is questionable whether Fischer will be able to take the place of Arthur Schnabel, who, with Flesch, became famous for the wonderful sonata evenings which, at one time, were high water marks in Berlin's musical life.

INGEBORG LACOUR-TORRUP.

The Danish dancer, Ingeborg Lacour-Torup, has recently returned from America, where she has lived for several years. Her programs given at the time of her last visit here are still fresh in my memory. The artistry and the marvelous plasticity of her dancing at that time made a deep impression on all her audience and her success with the press was practically unanimous. Miss Lacour-Torup does not resort to gorgeous costumes in presenting her interpretation of the dance, but appears in a most unassuming attire. The attention of the public is therefore never diverted from the dance itself, but on the contrary is held by the poise, gesture and expression of this gifted artist. At her last concerts the press was again enthusiastic in its opinion.

CYNTHIA DAVRIL.

An English singer, Cynthia Davril, of London, made her first appearance in Berlin a few evenings ago, and surprised her audience by the intelligent and thoroughly musical interpretation of songs by Hugo Wolf and other German writers. Her German pronunciation, too, hardly betrayed the foreigner even to the practised ear. Most interesting, however, were her selections by composers like Donaudy, Respighi and Falla, as indeed, her whole program (shared with a young Portuguese pianist, Varela-Cid) was distinctly out of the ordinary. Mme. Davril has a very liquid, richly colored mezzo, and the sweetness of her pianissimo shows that there are even more possibilities in her voice than she now exploits. Except for a slightly "thick" voice produc-

tion and her somewhat too ample stage presence—ameliorable faults, both—she would be a recitalist of popular possibilities.

CORNELIA RIDER-POSSART.

A California woman Germanized by her marriage, but nevertheless American still, Mme. Rider-Possart has again presented herself before the Berlin public with encouraging success. She played an excellent and none too hackneyed program, including Mendelssohn's E minor prelude and fugue op. 35, which she played with manly strength, imposing tone and great clarity; Haydn's little D major sonata and other classics, as well as the Schumann G minor sonata and a Chopin group. An amiable personality and a musician, as well as a pianist, of parts, Mme. Rider-Possart quickly regained the sympathies of the Berlin public, which applauded her generously.

LUBKA KOLESSA.

This young Ukrainian blonde with the flapper smile already has Berlin by its ears. No doubt she is a phenomenal talent—a pianistic prodigy—with a true native instinct for music. One cannot expect a girl at eighteen to be a "finished" artist in every respect, of course, and for some things she is immature. But she plays her Chopin ravishingly and again captured a large audience with it by storm. Her Liszt, however, needs polishing up.

RUDOLPH REUTER.

This American pianist is a sterling musician and a prodigious worker, who moreover manages to hold his audience's interest through a long program of the most varied sort. His third Berlin recital ranged from Bach to Dohnanyi, taking the Schumann Carnaval and a big Chopin group, including the Barcarole on the way. I heard a most interesting piece of Granados, and two lovely bits of impressionism, Cyril Scott's Lotus Land and Palmgren's Isle of Shadows, played with sensitive touch and color sense, also the tremendously difficult Paderewski Caprice genre Scarlatti, which had to be repeated—a trying physical task at the end of a long recital, which gave Reuter no trouble whatever. The American composer is, by the way, never absent from the programs of this American artist, and this time two MacDowell etudes won generous applause.

THE ENGLISH SINGERS.

Whenever the English Singers strike Berlin there is excitement in the musical (mark the word) ranks. Passing through to Prague they sang on a fine Easter Sunday night and almost filled a fairly large hall. The critics, who are jealous of every holiday, were there in full force—not to criticise but for "sport." For this music of the sixteenth and seventeenth century is an amusing affair, and to hear six singers sing with the precision and finish of a string quartet is a delight to delicate ears. What makes the work of this unique ensemble fascinating, however, is the intelligence and humor of each and every member, a faculty which expresses itself in the diction, the phrasing and the most delicate inflections given to the words. It is the art of the musician and discur combined. The program was the usual one of English and other madrigals and folk songs, with a duet and trio or two thrown in, in which especially the cultivated singing of Clive Cary, baritone, stood out.

RODERICK WHITE.

Roderick White, the young American violinist, gave his first recital since the war in Bechstein Hall, on April 3. He was heard in sonatas by Mozart and Grieg and a number of shorter pieces. Just recovering from an attack of the grip, Mr. White's program was necessarily rather light, but proved nevertheless to be very entertaining. His charming personality as well as his thoroughly individual style won him unstinted applause from a select audience, which insisted on no less than five encores. These consisted of selections by Cecil Burleigh, Samuel Gardiner, Cameron White and others. Mr. White had the able assistance of Waldemar Liachowsky at the piano.

JENNY SONNENBERG.

A program which revealed discriminating taste was given by Jenny Sonnenberg, contralto, in Bechstein Hall on April 6. Beginning with a group of old classic masters—Peri, Monteverde, Gluck and Haydn—Miss Sonnenberg at once commanded attention by reason of her dignified manner and a voice of rich, warm timbre. The slight restraint noticeable at first soon wore off as the program progressed, and in the Schubert and Brahms group Miss Sonnenberg was delightful in every respect. Four songs by the English composers, Rutland Boughton, Frank Bridge, Frederick Keel and Martin Shaw, and an aria from Verdi's Don Carlos completed the program.

EGON PETRI—MICHAEL ZADORA.

Two disciples of Busoni—Egon Petri, a teacher in the Hochschule, and the American, Michael Zadora, now a resident of Berlin—appeared in a recital for two pianos devoted entirely to works by their master, Busoni. There was the Fantasia Contrapuntistica, on a fragment of Bach's, with its four fugues; two arrangements from Mozart, a

concert duet and organ fantasy; and an original improvisation. Petri and Zadora are two of the most brilliant pianists in Berlin, and the enthusiasm and skill displayed by them—they are always inspired when interpreting Busoni—aroused great enthusiasm in the audience, who recalled them time and again. Zadora, by the way, added nothing to his reputation by bowing with a lighted cigarette!

A. Q.

WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

The Brassard Choir, April 17

Herald
The lofty and mystical spirit of the score was approached with a remarkable feeling of reverence by the choir.

Evening Globe
They seemed to aim at little more than the singing of notes.

Philadelphia Orchestra, April 17

Evening Post
The Tchaikowsky fantasy-overture, Romeo and Juliet, exquisitely played, set the mood for the evening. It made the noble Liszt symphony even more appreciated.

Evening Journal
Tchaikowsky's Romeo and Juliet overture-fantasy preceded Liszt, and after it was over we thought it second rate Tchaikowsky; but now we think it quintessential genius.

Marie Mikova, Pianist, April 19

Herald
... showed much good schooling and taste.

Sun
In these selections lurked much of interest, rather less of taste and less of discretion.

Delia Reinhardt, Soprano, in Lohengrin, April 20

American
Her portrayal of the mystic maiden ... was dramatically satisfying.

World
There was no ready palliation for the rather perfunctory and colorless acting that she brought to the part.

Sun
She acted with sincere regard for the traditions of the role of Elsa, and made a personable Brabantian.

Fleta a Favorite Everywhere

Miguel Fleta, the Spanish tenor, who is, so a well substantiated rumor says, coming to the Metropolitan Opera next season, sings an extraordinary range of roles, from the light lyric Duke in Rigoletto to Samson in Samson and Delilah. During his season in Mexico City, December, 1922, he sang in fourteen performances including Tosca, Aida, Carmen, Rigoletto, Mehistofele, Pagliacci and La Dolores, the last a Spanish opera. Immediately afterwards he went to Havana to sing in concert, meeting with so much success that no less than ten concerts were given to crowded houses within the space of a month.

Macbeth Delights Portland

Portland, Ore., April 20.—Florence Macbeth, coloratura soprano of the Chicago Opera Company, and Mischa Levitzki, pianist, appeared at the Heilig Theater in joint recital recently, as a Pangle attraction, captivating their audience and responding to many encores. Miss Macbeth, who was accompanied by George Roberts, was especially pleasing in the Norwegian echo song, Kum Kyra, and Roberts' Pierrot, which had to be repeated, while Mr. Levitzki was heard at his best in the Rubinstein staccato etude and two Chopin etudes.

S. D.

Virginie Mauret to Appear in Asbury Park

It is announced that Mlle. Virginie Mauret and her ballet will be the feature number at the St. James Theater of Asbury Park, N. J., on Friday evening, May 4, during the Asbury Park Music Week.

Cuthbert Engaged for Oratorio Performance

The well known Mendelssohn Choir, of Pittsburgh, will have Frank Cuthbert, the baritone, in oratorio, on December 28 next, the work to be announced later. The artist recently returned from the Maritime Provinces where he won exceptional success at a series of music festivals.

GIULIO CRIMI

Tenor, Chicago Opera Company

"It is no grateful task to take the place of the greatest tenor, but Signor Crimi gave a performance of Canio that earned him six curtain calls after the 'Vesti la Giubba'."—*New York American*.

Available before and after the Opera
Season 1923-1924

Management: R. E. Johnston
1451 Broadway - - - - - New York City
(Knabe Piano)

CLAIR EUGENIA SMITH

Mezzo Soprano

410 Knabe Building
New York

JOSEPH SCHWARZ

Distinguished European Baritone

Exclusive Management:
S. HUOK, Aeolian Hall, New York

GOTHAM GOSSIP

SCHOOL OF MUSIC AND ARTS RECITAL.

Piano, vocal and violin music was heard at the New York School of Music and Arts, Ralfe Leech Sterner, director, at the April 19 school recital. Eunice Rees and Mrs. Lee Brown were heard in the opening piano duet, Midsummer Night's Dream, playing brilliantly. Charlotte Heath's pretty voice and distinct enunciation were enjoyed. Janice Malony sang with temperament, producing a fine, high A; Mr. Bianchi sang Di Provenza with restraint, yet full of expression. Miss Rees was heard in a solo which well displayed her high and bright colored voice. Edith Dustin plays the violin with good tone and considerable style. Blond Marie Turner showed a voice which is rapidly becoming powerful, enabling her to sing dramatic arias. Dr. Davis' voice was heard in The Bugle, and Miss Morales' full and expressive alto voice shone in a Spanish song. Miss Rees was heard a third time in the important work, Mendelssohn's Concerto in G minor, which she played with much dash and effectiveness, accompanied by her instructor, F. W. Riesberg, on the organ. Sophie Russell sang in a manner which brought warm applause, also uniting in a duet with Miss Morales. Miss Gleason sang German songs with excellent enunciation. Elise Nipou made her debut as pianist in Liszt's Love Dream; this she played with good expression and clear technic, showing that she has improved much. The concert closed with a triumphal march (Holst), played as piano trio by Madelon W. Eilert, Miss Nipou and Carl von Lautz, which was most brilliant and brought applause. The present music week witnesses several affairs at this school which keep it in the limelight, including recitals by members of the faculty, a solo recital by Beatrice Pinkham, grand miscellaneous concert, etc.

WOMEN'S PHILHARMONIC SOCIETY CONCERT.

The last concert of the Women's Philharmonic Society, Leila H. Cannes, president, was a joint recital given by Irene Shirley, soprano, and Walter Gross, pianist, in studios 819-24 Carnegie Hall, April 8. Miss Shirley's fine voice and artistic singing was heard in The Mermaid's Song, Love Has Wings, and Una Voce Poco Fa (Il Barbiere), to much advantage. She was accompanied most efficiently by May Fine, and this thirteen-year-old pianist aroused great enthusiasm by her wonderful playing of an adagio (Mozart), etude (Chopin), Liebestraum (Liszt), Seguidilla (Albeniz), Prelude and Humoresque (Rachmaninoff), Seething, by the young American composer, Julius Kochl, and Turkey in the Straw (Guion). The rooms were well filled and, as usual with all the society's concerts, it was musically a great success. The audience was appreciative and gave both artists many encores. Mrs. Theodore M. Hardy, president of the Chaminade Club, guest of honor, made a stirring address on the importance of American music in the training of our students, and the strides it had made within the past ten years.

The reception committee was Mesdames David Graham, James G. Blaine, William H. T. Winne and Shirley Friedman, with Mrs. Henry, hostess, and Mrs. Kate J. Roberts, chairman of press.

BROOKLYN RECITAL OF THERESA A. SMITH.

A very enjoyable recital was given by Theresa A. Smith at Apollo Hall, Brooklyn, N. Y., April 25, and a large enthusiastic audience showed appreciation by close attention and applause after each group of songs. Her poise was fine and she commanded the whole situation by her mastery of the minutest detail. Her first group of songs by Giordani, Pergolesi, Handel and Haydn, were rendered in true traditional style. The second group consisted of two Norwegian songs by Grieg and Sjögren; two German songs by Humperdinck and Strauss, and two French songs by Rabey and Saint-Saëns, all sung in the original language and well done; the final group consisted of songs by Watts, Dunn, Bassett, Waller and Luckstone. Each required versatility and Miss Smith's voice responded artistically. Doris Nichols was in perfect sympathy with the voice in her piano accompaniments. Anita Palmer, violinist, assisted, and played pieces by Ries, Kreisler and Rehfeld. H. Correll also assisted in piano numbers by Gluck-Brahms and Chopin. The program closed with two songs by Miss Smith, Le Nil (Leroux) and Gounod's Ave Maria, Miss Palmer playing the violin obligatos, with Isabel Gould as accompanist.

NATIONAL ORGANISTS' REPORTS AND PLANS.

Increased activity marks the doings of the various sections of the N. A. O., Dr. T. Tertius Noble, president; Reginald L. McAll, chairman. The Union and Essex Council heard a varied program April 19; Christopher Marks' Victory Divine was sung at the First Baptist Church, Elizabeth, N. J., under the direction of Jane Whittemore; The Rhode Island Council had some interesting affairs, including a recital by Helen Hogan, assisted by Julia S. Gould, contralto; at St. John's Church, Dover, Del., 200 persons attended a luncheon in honor of the choir of St. John's Church, April 11, and under the direction of George Henry Day a short program of solos and choral numbers was given. Features of the coming Rochester, N. Y., convention will include recitals by eminent organists, some of them from such distant cities as Chicago, Philadelphia, Boston, New York, Toronto, etc.; a picture demonstration, papers and round tables. The Eastman Theater grand organ and orchestra will be heard, both separately and together. The convention program is nearly complete, and there will be social features, soon to be announced.

BOARD OF EDUCATION MUSICAL AFFAIRS.

Under the auspices of the Board of Education, Manhattan and Bronx, many recitals, concerts and lectures were given between April 22 and April 27, featuring the following singers, instrumentalists and lecturers; William A. Goldsworthy, organ recital, assisted by Anita Self, mezzo soprano; American Orchestral Society concert; vocal and instrumental concert, Frederick N. Tracy; Historical Violin Recital, Giacomo Quintano; The Music of the North, Esther Benson; Music We All Should Know, Marie Josephine Wiethan; Songs of American Composers, June Mullin; Songs of the British Isles, Randall Hargreaves; Algard Trio; Tosca, Marguerite R. Potter; Folk and Modern Songs of Spain, Maria P. Gainsborg; Songs of the Moment, June Mullin; Travels in Music Land, America, Mary Gregory Murray; Some Native Composers and Poets, Sally Hamlin;

Chopin, the Sentimentalist with a Backbone, Sigmund Spaeth; Songs of Today, Esther Benson. Ernest L. Crandall, director of lectures, will send the regular bulletin to those applying to him, 500 Park avenue.

SPEKE-SEELEY PUPILS IN MUSIC WEEK ACTIVITIES.

Lillian Morlang, soprano, and Elizabeth H. Wright, contralto, pupils of Henrietta Speke-Seeley, gave a recital May 2, at the Lutheran Church of the Epiphany, singing duets, arias and songs, principally by modern composers, including the Americans, Edward Hornman, Gertrude Ross, H. T. Burleigh, Kürsteiner, Ralph Cox and James McDermid. Mrs. Seeley gave a musicale and talk on music appreciation at her studio, April 30. The St. Cecilia Club of Women's Voices will give a performance of Trial by Jury at the Church of St. John the Evangelist, West Eleventh street, New York. They also gave a musicale May 1, when Mrs. Seeley delivered an address.

GUSTAVE L. BECKER IN RECITALS.

April 19, Gustave L. Becker appeared as pianist in three of his own compositions, in Chopin pieces and a Bach Fugue, at the parish house of the Church of the Holy Apostles. April 22 there was a musicale at his Carnegie Hall Studio, when Adele Luis Rankin, soprano, sang his setting of Coue's famous Day by Day, a song by Fanny G. Becker, and encores. Richard Franken was heard in piano solos, and others on the program were Charlotte Gribbon Buckley, Dorothy Fickermann, Mme. Appelboom-Arnold, and Zalic S. Jacobs.

SERVICE FOR AMERICAN GUILD OF ORGANISTS.

At Grace Church, Brooklyn Heights, April 26, a special service was given for the American Guild of Organists, under the direction of Frank Wright, Mus. Bar., A. G. O. Frank G. Wood played as introduction works by Bach, Tombele, and Thiele; Gretchaninoff's The Cherubic Hymn, and West's Festival Anthem, with soprano and bass solos, and the following soloists were heard: George Dale, tenor; Frank Fleischer, baritone; Allan Arthur Loew, M. A.; John Whitehead Turner and Warren R. Hedden, Mus. Bac., F. A. G. O., organists.

ANNUAL CONCERT BY PRATT INSTITUTE GLEE CLUB.

The Men's Glee Club of Pratt Institute, Leroy Tebbs, conductor, gave its fourth annual concert April 20, in the auditorium, assisted by the following artists: Marion Park, violinist; David Sandow, entertainer, and Misses Rhoda W. Wolfe, Helen Oestreicher and Messrs. Edward Casey and Norman Kenyon. There was dancing in the Casino.

CULTURE FORUM AFFAIRS.

April 21, a musical program was given in the Music Lovers' Building, 334 West Seventy-second street, by the following artists: Margaret Kapelkin, pianist; William Liebling, baritone; Earl L. Klug and Chester M. Hall, tenors. Lectures on radio, the Don't Worry Circle, Sunday morning hikes, etc., are all on their schedule.

THE YOUNG MUSICIANS' GUILD.

A new organization known as the Young Musicians' Guild has been formed, of which William Wells is chairman. Zacher Melnikov is manager of the little sheet issued by them, which is dedicated to the aid of music students.

ADA PRATT SINGS AT INTERCESSION BENEFIT.

Ada A. Pratt, soprano soloist of the Chapel of the Intercession, has a voice of unusual beauty and freshness, to which are added excellent technic and a gift for sympathetic expression. She is best known for her church work, but has also had recognition on the concert stage. Miss Pratt was assisted in her recital at the chapel by Marshall P. Lufsky, flutist, and Raymond E. Rudy, organist. Mr. Lufsky has a reputation as a solo flutist, and is this winter assisting Frieda Hempel in her song recitals. Mr. Rudy is a young Kentuckian, who has this season appeared as

the recital organist in several churches in and near New York City.

FREDERIC A. GRANT AND OTHERS IN RADIO.

Frederic A. Grant, that experienced and reliable tenor, will sing for radio broadcasting at the Ridgewood station, April 27. Frances Brockel and Arthur T. Weygandt will also appear, with Herbert Leffingwell, as accompanist.

Crooks Engaged for Springfield Women's Clubs

Richard Crooks, who sang in St. Louis with the Choral Pageant Society, March 13, was engaged for a joint recital with Fred Patton in Springfield, Ohio (for the music committee of the Springfield Federation of Women's Clubs) on April 19. He also was heard as soloist with the Chaminade Club of Brooklyn, N. Y., April 23. He will appear in concerts and recitals in the States of New York, Massachusetts and New Jersey, with performances also in London, Canada, and in the Maritime Provinces (Halifax Music Festival).

Mr. Crooks was solidly booked by his managers for the entire month of April, and in May will go the round of the spring festivals. Due to his extraordinary success this season, and the ever increasing demands for his services in recital, concert and oratorio, Richard Crooks has resigned his position as tenor soloist at the Fifth Avenue Presbyterian Church and will devote himself entirely to concert work. Next season he will sing a record number of engagements from coast to coast.

Bruno Huhn Pupil Sings at Waldorf

Suzanne Zimmerman, soprano, was well received in recital at the Waldorf-Astoria, New York, on the evening of April 13. Miss Zimmerman is a pupil of Bruno Huhn.

Music Composers Attention!

We offer the following prizes:

\$150.00 for the most attractive unpublished anthem submitted.

\$100.00 for the second most attractive unpublished anthem submitted.

\$75.00 for the third most attractive unpublished anthem submitted.

All anthems submitted must be in our hands not later than July 1, 1923.

Send for our special announcement folder outlining all conditions and rules of the competition.

Lorenz's 5th Anthem Competition

We publish about two hundred anthems a year. By our method of distribution, each anthem is sung by not less than 20,000, in some cases, by as many as 35,000 singers within about two months of publication. The demand for so many new anthems every year constitutes a large opportunity for anthem writers, and this anthem contest is our earnest invitation to them to embrace it.

LORENZ PUBLISHING CO.

216 W. 5th St., Dayton, Ohio
70 E. 45th St., New York
218 S. Wabash Ave., Chicago

SEYMOUR SCHOOL OF MUSICAL RE-EDUCATION

57 West 48th Street, New York City

Summer Normal Course July 9th-August 18th
Piano, Rhythm Drills, Song, Leading and Conducting

IRENE WILLIAMS

Celebrated American Prima Donna

On Tour With Così Fan Tutto Co.

Available For Spring Festivals and Concerts

Brunswick Records International Concert Direction

GIUSEPPE ADAMI

Violinist

Concert-Recitals

Bookings Now Open

Mgt.: International Lyric Bureau, 1452 Broadway, New York

Tel. 2836 Bryant

MME GITA GLAZÉ

SOPRANO

Concert-Recital

Address: 708 St. Nicholas Ave., New York

Phone 3722 Audubon

Master
VOICE
Builder
Coach

THEODORE SCHROEDER

Pierce Building
Copley Square
Boston

Mr. and Mrs. Thomas James Kelly

TEACHERS OF ARTISTIC SINGING

Season 1922-23

Cincinnati Conservatory of Music

MISS ELIZABETH QUAILE

Assistant to HAROLD BAUER

225 West End Ave., New York

ZERFFI Teacher of Singing
STUDIO:
309 West 78th Street
Voice Production without interference Phone 2779 Endicott

JOSEPH REGNEAS VOCAL INSTRUCTION
135 W. 80th St., New York
Tel. 8788 Schuyler
Consultation only by appointment

LINA COËN
Accompanist and Coach — Specialty French Repertoire
Studio: 308 West 97th St., New York City. Phone Riverside 7830

GEORGE E. SHEA Teacher of Vocal Art and Operatic Acting
545 W. 111th St. New York
Phone Cathedral 6149

EZIO LABROMO TENOR
TEACHER OF SINGING
Available for Concert and Opera
116 West 73rd Street, New York City Telephone 8500 Columbus

CARL BRANDORFF
TEACHER OF SINGING
Studio: 167 West 79th St., New York. Tel. Schuyler 1978

ARVIDA VALDANE
SOPRANO
407 Knabe Building New York, N. Y.

Arpad Sandor
PIANIST
METROPOLITAN MUSICAL BUREAU
AEOLIAN HALL NEW YORK

Estelle LIEBLING
Soprano
Management: Daniel Mayer Aeolian Hall, New York
Studio: 145 West 55 St., New York
IN JOINT RECITAL WITH
George Stewart McMANUS
Pianist
Management: Daniel Mayer Aeolian Hall, New York
Studio: 145 West 55 St., New York

NYIREGYHAZI
(Pronounced NEAR-EDGE-HARZI)
"If one permitted oneself the free use of superlatives, adjectives would run riot over the available space."—New York Morning World.
Management: R. E. JOHNSTON
Associates: L. G. BREID and PAUL LONGONE
1451 Broadway, New York City
KNABE PIANO USED AMPICO RECORDS

LEO, JAN AND MISCHEL CHERNIAVSKY
VIOLINIST, PIANIST and 'CELLIST
Returning to America—Season 1923-24
FOR TERMS AND AVAILABLE DATES APPLY TO S. HUROK
AEOLIAN HALL, NEW YORK

HEMPEL
Assisted by Coenraad V. Bos, Pianist
Louis P. Fritze, Flutist
Management of Frieda Hempel
185 Madison Avenue Steinway Piano New York

CLEMENTINE DE VERE Prima Donna Soprano
From Covent Garden, London, Metropolitan Opera, New York, etc. Available for Opera, Concert and Oratorio.
Also: VOCAL TUITION.
Address: 109 Riverside Drive, N. Y. City Phone Schuyler 8399

ROMUALDO SAPIO Vocal Teacher
Formerly conductor Metropolitan Opera, New York, and European theaters. Coach to Mme. Adelina Patti, Calvé, Nordica and other celebrities.

WURLITZER
Violin principle of sounding board gives grand piano tone to our upright pianos
Send for catalog
NEW YORK STORES IN NEARLY ALL PRINCIPAL U.S. CITIES
AT 120 WEST 42 ST.

REVIEWS AND NEW MUSIC

(Arthur P. Schmidt, Boston)
SONGS OF JEWISH LIFE
By Constance and Henry Gideon

Two small volumes containing fifteen Jewish songs provided with Yiddish and English texts. The feature of all music of this sort that most impresses the reviewer—especially if the reviewer happens to be familiar with German and the various German dialects—is the fact that the songs are not Hebrew but German. Presumably this curious German dialect is what is known as Yiddish. Except for the spelling, it seems very much to resemble the dialects of old Frankfurt and Suabia. The pity of it is that these dialects cannot be translated into English without destroying entirely the flavor that they have in the original. This is true of all German dialect stories and poems, a literature that is immensely rich in matter of the most valuable and interesting sort. Frederick Stolze, for instance, who wrote volumes of stories and poems in the Frankfurt dialect, with a frequent touch upon the dialect of the Frankfurt Jews, was one of the world's greatest humorists, but his work is entirely out of reach of all except those who not only know German thoroughly, but have heard the dialect spoken frequently enough to be familiar with its peculiarities, as well as with the peculiarities of the people who speak it. To those who are interested in folk-lore—and they are a constantly increasing number—these songs will be illuminating. It would have been an addition to them if the compilers had included also the High German equivalent of the texts. That would bring the average reader with a small academic knowledge of German into closer touch with the character of the originals.

(Composers' Music Corporation)
LONELINESS (Song)
By Lazare Saminsky

This is a newly revised and published edition of one of the numbers from Saminsky's First Hebrew Song Cycle, op. 12. The original text is in that peculiar dialect of German which seems to have become almost a national language among the Jews. There is something singularly pathetic both about the dialect and the thoughts and sentiments that are expressed in it, and Saminsky has succeeded in giving it a powerful and striking musical interpretation. It is filled with ineffable sadness, the burden of world suffering that rises up to us from the depths like an organ tone. A remarkable song, and one that shows Saminsky at his best.

THREE PRELUDES (Violin)
By Frederick Jacobi

These have for sub-titles their tempo characteristics: Lento non troppo, Furioso, Con movimento dolce. They are in Jacobi's familiar modernistic but sane and melodic style and are genuinely important and valuable additions to our literature of violin music by native American composers. They are works so scholarly, so aristocratic and dignified, and at the same time so effective and spontaneous that America should be proud of them. Jacobi has a very distinct individuality. These works cannot be said to belong to any school or any particular style. They are the result of brilliant technical facility combined with innate musical invention and a real search after beauty, unaffectedness and simplicity.

CONCERT ETUDE (Piano)
By Homer Grunn

Homer Grunn is developing enormously. After doing a number of small things in popular style, he has now turned to larger forms and more serious thought, and is producing things that are distinctively worth while, being neither excessively modern nor strikingly original, but practical, effective and pleasing. This concert etude is one of these. It is just the sort of music that is being sought for by teachers, and might even appeal to concert artists on occasion. It is dedicated to that brilliant California pianist, Olga Steeb, and no one could be better calculated to give it a favorable introduction to the public.

FANTASIE-BALLADE (Piano)
By Rhea Silberta

It is a little difficult for the reviewer to understand why so talented a composer as Rhea Silberta should have chosen an unlovely, trite and commonplace hymn-tune as the principal melodic subject for development in this otherwise brilliant and effective fantasia. It probably has some significance that eludes us. It can hardly be said that it spoils the piece. But it certainly comes in as an unexpected shock among much fine and original piano writing. It is rather to be said that, in spite of it, the composition as a whole is likely to appeal both to advanced students and to concert pianists.

ETUDE, INDIAN, LUCILLE, SONG WITHOUT WORDS, THE BUFFOON, DANSE BACCHANALE, TRAGEDY (Piano)

By Frederick Albert Hoschke

This list comprises op. 2, op. 21, op. 22 and op. 29 of this composer, but all just published, in spite of the long gaps between the opus numbers. They reflect a curious point of view, being strictly popular, of basic concept but dressed up in a fanciful garb that renders them too complex for their musical content. They would be good teaching pieces if they were not so uneven in grade, with unexpected technical difficulties that would puzzle the young pupil and make it hard for the teacher. Mr. Hoschke undoubtedly has ideas, though little originality, and could produce highly useful studies in the easier grades.

(Breitkopf & Härtel, Inc.)
ELLE DANSE (SHE DANCES)
Waltz by Ignatz Friedman

This is a light, graceful waltz dedicated to Anna Pavlova. It is—as one would expect from Mr. Friedman—idiomatically written for the piano. By no means easy, (V) it is,

however, thoroughly melodious and well worth the study required to prepare it technically.

FIVE NUMBERS FROM THE CONCERT REPERTORY OF IGNATZ FRIEDMAN

The first is from a composer who is hardly known nowadays, Henselt's Petite Valse. The second number is the Hummel Rondo Favori, a great war horse of old time pianists which Mr. Friedman has refreshed so that it still sounds good, at least when played by himself. To the Brahms' familiar A flat waltz he has added one of the other familiar ones in D flat, using it for the trio, and added a coda of his own, always in the best of taste. The arrangement of the Romance from the Mozart Serenade for strings is made with great cleverness and the result is an effective concert piece with few technical difficulties. The short Handel Gigue is a very jolly and vigorous bit of music.

(O. Fleischer Music Co., Inc., New York)

MORGENGEBET (MORNING PRAYER) (Song)
By Mabel Wood Hill

Previous songs by Mabel Wood Hill, American composer, such as The Fairies, Old English Lullaby, Alone, Snow on the Hills, and her recent French song, Les Yeux, (published by J. Hamelle, Paris, France) Aesop's Fables, etc., all these have attracted attention and admiration. Morgen-gebet is her first German Song, this text being by Eichen-dorff, German poet, with English translation by Leonora Speyer (Lady Speyer, who was the celebrated American violinist, Leonora Von Stosch). The music is perfectly wedded to the serious text, in quiet, lofty style, a figure in the accompaniment continuing throughout, giving it dignity. Flowing cantilena persists, with modulations into nearby keys, a climax and peaceful ending. Range from C sharp below the treble clef to G above.

GAVOTTE ANTIQUE (for Violin)
By Harold Leslie Frank

A real old-style gavotte, classic in form, easy to play, with thirds in many of the strains, precise, prim, suggesting the kneebreeches, powdered wigs, and costumes of George Washington's time. There is grace, expression, and much charm in this music.

(Elizabeth Farehand Pegg & Son, New York)

THE STORY THE PETALS TOLD (Song)
Words by Elizabeth Farehand Pegg, Music by Ralph Woodruff

This is a pleasing song, in popular vein, but not trashy. It tells of planting the seed, the bud which grew like friendship, then of the blooming rose, 'mid the palmettos and pine of Dixieland. The refrain is simple and sweet, as befits the words, with a taking accompaniment. In two keys, with range from C to high F, or A and up to D.

(Oliver Ditson Company, Boston)

MASS IN B FLAT (Farmer) and TWELFTH MASS IN G (Mozart)

Henry Farmer's Mass in B flat has been known and sung more years than many now living can remember, for its melodiousness and ease of singing made it a popular favorite all over the land. The composer was born in 1819, and it is said the Mass has been sung since 1840. Of course the influence of Mozart is observable; a good pattern to go by! The edition, of just 100 pages octavo, in limp paper binding, is edited by Eduardo Marzo, who also suggests Cuts, and deserves special thanks for furnishing English text also; this makes it available for Protestant churches. The Gloria is known and sung everywhere; short solos, and solo-quartet, gives it variety, and simple part-writing throughout makes it most practicable for choirs of medium ability.

Regarding the celebrated Twelfth Mass, in G, by Mozart, the same editor, Chevalier Marzo, authority on Catholic church music, (originally Adelina Patti's accompanist), has accomplished similarly as in the Farmer opus; that is, edited it carefully throughout, so there are no misprints, and provided English text. As in the Farmer Mass, the Gloria of this work is likewise celebrated, and is heard in all manner of arrangements. The Mass contains 180 octavo pages.

(Mrs. Charles Edward Mayhew, Pittsburgh, Pa.)

THE KEYSTONE STATE (Marching Song)
By Emma Kneeland Mayhew

Here is a right spirited, well constructed marching song in E flat, with range from D below to E flat, top space of treble clef, one stanza only, but containing some originality, hymning the praises of Pennsylvania in vigorous manner; it is spontaneous, bright, catchy, yet not trashy; just the thing for State occasions.

NEW MUSIC

(W. Paston & Co., Ltd.)

PRELUDE. One of Rachmaninoff's well known compositions arranged for the organ by J. Stuart Archer. In the transcription, the key has been lowered a half tone in order to suit the execution on this instrument, easier.

INTERMEZZO. An original composition for the organ by J. Stuart Archer.

SERENADE and CAPRICE. Two additional organ selections by the same composer, J. Stuart Archer. Published separately.

MARIONETTES ESPAGNOLES. Recital piece for the early grades in violin by Cesar Cui.

PRELUDE. Arranged for the organ from music of Pachulski, by J. Stuart Archer. A short number.

(J. & W. Chester, Ltd.)

SILENCE. For full chorus and orchestra by Eugene Goossens. Only for the well trained chorus.

(Ascherberg, Hopwood & Crew, Ltd.—Chappel-Harms, Inc., Agents for U. S.)

THE HIGHWAY OF LIFE. A song by Harold Costin, to words by P. J. O'Reilly. Published in the keys of G and A flat. A song of thanksgiving which could be used to good advantage on many religious programs offered in the Protestant Church.

THE SMILING VALLEY. Song by Katie Moss. Set to words by Edward Lockton. Published in the keys of A flat and B flat. Students' recital number of moderate difficulty.

FOUR LITTLE CANDLES. Song by Cecil Rayners, to words by Edward Lockton. Published in the keys of C

and D. Students' recital number or for the singer who cleverly interprets kiddie songs.

THE PROPHET. A song by Katie Moss, to words by J. Lewis Milligan. Published in the keys of D and Eb. Typical ballad type.

MY CELIA and PHYLLIS. Two songs published together by Montague F. Phillips, to words by Arthur L. Salmon. Encore selections.

THE WORLD'S AWAKE. Song by Pat Thayer. Published in the keys of D and F.

THE BEAUTIFUL LAND OF NOD. Song by Frederic H. Cowen to words by Ella Wheeler Wilcox. A lullaby.

(G. Schirmer, Inc.)

PHEDRE OVERTURE. Transcribed from Massenet by Edwin Arthur Kraft for the organ.

ELEGIE. Another Massenet melody transcribed for the organ by Edwin Arthur Kraft.

PRELUDE AND FUGUE IN D MINOR. By J. S. Bach, edited by Charles-Marie Widor and Albert Schweitzer, for the organ.

(W. F. Paston & Co., Ltd.)

THE PASSION. According to St. Matthew, by J. S. Bach. This new edition of the famous oratorio is based on the early English edition of 1862 issued by the Bach Society under the supervision of Sir W. Sterndale Bennett. Translation from the original German verse by Helen Johnston. In old notation and Tonic Sol-fa combined.

(Century Music Publishing Co.)

PIANO MUSIC FOR THIRD AND FOURTH GRADES

Solos

(The following are arranged in this form by Eugene Platzman.)

THE ANGELUS. Music by Charles Godard.

RUSTLING LEAVES. Music by Gustav Lange.

RUSSIAN SONG. By Sidney Smith.

SERENADE. By Schubert.

HUNGARIAN DANCE. No. 5. By Brahms.

THE SONG OF THE ROBIN. By George William Warren.

SOUVENIR. By Franz Drdla.

Four Hands—One Piano

SECOND HUNGARIAN RHAPSODY. By Bendel-Listz.

Violin Selection

BRINDISI. Drinking song from Traviata, Verdi. Arranged by F. Carl Jahn.

Piano Solo

SELECTIONS FROM PAGLIACCI. Leoncavallo. Arranged by Joseph Barnaba.

Success for Sametini's Pupils

The success of any teacher is the success of his students! It is, therefore, at once interesting and instructive to learn that a phenomenal number of the pupils of Leon Sametini in the Chicago Musical College not only are winning triumphs on the concert stage, but also are filling important positions in universities, colleges and in the principal symphony orchestras.

Harold Ayres has been engaged as solo violinist for the Charles Marshall concert tour in 1923-24; Mildred Brown, who is the concertmaster of the Civic Orchestra, under the direction of Frederick Stock, recently was soloist at one of the concerts of that organization in Orchestra Hall. The recent recitals of Evelyn Levin and Sylvia Lent in Carnegie Hall, New York, have evoked generous enthusiasm.

Other students of Sametini who are holding interpretative positions include Herman Felber, first violin of the Chicago String Quartet; Bertha Kribben, first violin of the Civic String Quartet; Ralph Michaelis, violinist of the Beethoven Trio. Orchestral positions which have lately been secured by Mr. Sametini's students include: Carl Rink, violinist in the Chicago Symphony Orchestra; Carl Schulte, with the same organization; Fred Braucher, violinist with the Civic Opera; Victor Polant, Detroit Symphony Orchestra; Paul Vernon, Cleveland Symphony Orchestra; John Weicher, with the same organization.

Those who, having learned their art in the Chicago Musical College with Mr. Sametini, are now teaching it to others, include: Harry Adaskin, Toronto Conservatory, Toronto (Can.); Hugo Anhalt, State Normal School, Milwaukee (Wis.); Claudia Page Smith, Hiram College, Hiram (Ohio); Eugene Carter, Eureka College, Eureka (Ill.); Glen Halik, Napierville College, Napierville (Ill.); Winifred Forbes, University of Oregon; J. McCorker, University of Kansas; Gladys Flint, Alberta College, Edmonton (Can.); Mary Hansen, Cosmopolitan School of Music, Chicago; Lorenz Hansen, Bush Conservatory, Chicago; Marion Levin, with the same institution; Helen Mayer, State University, Wyoming; Jean McCracken, Regina Conservatory, Regina (Can.); Sylvia Robins, University of Iowa; Ray Huntington, Chicago Musical College; Guy Hartle, Chicago Musical College.

LaForge Artists in Annual Mail Concert

Frank LaForge gave his annual Evening Mail concert at the De Witt Clinton High School, Sunday evening, April 8. A large and enthusiastic audience cheered Mr. LaForge as the honorary president of the Mail Music Club and for his beautiful accompaniments.

Erin Ballard, talented young pianist, opened the program and proved once more to be a pianist possessing brilliant technique and charming personality. She played two groups, including Harmonius Blacksmith by Handel, Novellette by Schumann and in the second group Romance by LaForge, Lotus Land by Cyril Scott and Humoresque by Rachmaninoff.

Arthur Kraft, a general favorite, won an ovation. His first group included Gita il sole dal Gange by Scarlatti, O Sleep Why Dost Thou Leave Me? of Handel and Pastorale by Veracini. He was ably assisted by Kathryn Kerin. He also sang Like the Rosebud and To a Messenger by LaForge, Le Reve (Manan) of Massenet, and Il Neige by Bemberg. Mr. Kraft captivated his large audience by the beauty of his voice and clear diction.

Ether Malmrose surprised and delighted the audience with a soprano voice of unusual beauty, wide range and power, in three songs by Liszt—O quand je dors, Comment disaient-ils? and Die Lorelei.

Elinor Warren, a charming young pianist from Los Angeles, made a decided hit, playing a brilliant group of

G. M. CURCI

compositions by MacDowell, Tchaikowsky and Grieg. Miss Warren showed unusual gifts. A finely developed technique and a beautiful combination of power and lightness were noticeable.

Lawrence Tibbett, a young baritone, displaying a beautiful, well placed voice, sang with the poise and finish of an artist of first rank. He appeared in a group of songs, Retreat and Before the Crucifix by LaForge, and Le Soir and Le Captif by Gretchaninoff, with Florence Barbour at the piano, who played excellent accompaniments.

Pan-American Tour for the Ukrainian Chorus

One of the most expansive and significant tours ever undertaken by a musical organization will be inaugurated the first week in May by Max Rabinoff, the international impresario, when he will send the Ukrainian National Chorus of fifty-three people to South America at the invitation and under the auspices of the South American Republics and under the direction of Hector Quiroga.

This will be the commencement of a Pan-American tour of this famous organization which last season created a new epoch in the history of choral union and collective technical harmony. Never in the annals of music has there been such an unanimity of eulogistic approval bestowed upon any chorus, choir or unit of voices as the gratuitously extended encomiums given to this truly marvelous organization.

The Ukrainian National Chorus will be under the masterful direction of Prof. Alexander Koshetz, who will be accompanied upon this tour by Mlle. Oda Slobodskaja, soprano, Petrograd Opera; Mme. Nina Koshetz, soprano, Moscow Opera, and Mme. Maria Mashir, soprano, Kiev Opera, as soloists.

The entire organization will sail on the S.S. Vasari, on May 5 from New York City and will give its first concert at the Colon Theater, Buenos Aires, on May 28. The South American tour embraces the principal cities in Argentina, Brazil, Peru, Uruguay, Columbia, Chile and Bolivia, with a visit upon the return trip north to Panama, Cuba and Mexico, reaching New York City in October to commence the second transcontinental tour at Carnegie Hall and which will extend to the Pacific Coast.

May Leithold a Busy Soprano

The appended list of engagements for May Leithold, soprano, speaks for itself and therefore needs no comment: January 5, Odd Fellows, Trenton, N. J.; 8, benefit for St. Joseph's Hospital, Bellevue-Stratford, Philadelphia; 9, Philmont Country Club; 10, Rotary Club, West Chester, Pa.; 13, Bellevue-Stratford, for Produce Men, Philadelphia; 17, concert for Austro-Hungarian Relief, Philadelphia; 22, Odd Fellows, Philadelphia; 23, Rotary Club, Trenton; 25, Moose organization, Reading, Pa.; 29, City Business Men's Club, Philadelphia; 30, concert for Philadelphia Traction Company; 31, Manufacturers' Club, Philadelphia; February 3, Germantown Masons; 5, Allentown, Pa.; 9, Bristol, Pa.; 11, Old York Road Country Club, Philadelphia; 13, concert at Scottish Rite Hall, Philadelphia; 16, Chester, Pa.; 17, Bordentown, N. J.; 18, Royersford, Pa.; 20, Trenton High School; 22, Metropolitan Opera House, Philadelphia; 24, Norristown, Pa.; 27, Square Club, Philadelphia; March 1, Moose organization, Trenton; 2, Tall Cedars, Trenton; 6, Camden, N. J.; 7, reception at Lu Lu Temple for Congressmen of Harrisburg, Philadelphia; 8, Reading, Pa.; 13, S. S. White Dental Company concert, Philadelphia; 16, high school, Palmyra, N. J.; Elks' Club, Bristol, Pa.; 24, Masonic Hall, Camden; 28, Souderton, Pa.; 29, Burlington, N. J.; April 5, Kadosh Commandery, Philadelphia; 6, Royal Arch Chapter at Scottish Rite, Philadelphia; 7, Mercantile Hall, Philadelphia.

Constantin Nicolay in Alexandria

Constantin Nicolay, basso of the Chicago Opera Association, appeared on February 14, at a big entertainment given by Impresario Benitto Conagliano at the Claridge Hotel at Alexandria, Egypt. Mr. Nicolay's contributions to the program were the aria of Don Philippe from Verdi's Don Carlos, the aria of the Drum-Major from Thomas'

VOCAL TEACHER AND COACH

Consultation by Appointment

Studio: 25 WEST 80th STREET, NEW YORK CITY

Phone: 8107 Schuyler

Caid, Xanthopoulos' Why?, the Legende from Massenet's Jongleur de Notre Dame, Bourgault-Ducondray's popular Greek song, The Shepherdess; the Caumonia aria from Rossini's Barber of Seville, Sinadino's Greek song, The Eagle; recitative and aria from Saccini's Oedipe of Colone, the aria of Caron from Lulli's Alceste and Enchantment by Sinadino. Mr. Nicolay also sang the Drinking Song from Bizet's The Fair Maid of Perth, the Toreador Song from Carmen, and he concluded his program with the Golpo, a popular Greek song. One of his encores was the basso aria from Mozart's Marriage of Figaro.

Ralph Leopold Concludes Successful Western Tour

Ralph Leopold, pianist, has just returned from a successful tour of the Western States, having given concerts in important cities in California, Oregon, Nevada and Arizona, with additional stops in Chicago and Louisville, Kentucky. Some of the most important engagements were at Portland and Astoria, Oregon; Berkeley, Merced, Bakersfield, Redlands, Fresno, Riverside, Santa Barbara, San Diego and San Francisco, California; Reno, Nevada, and Phoenix, Arizona. The press has praised Mr. Leopold with enthusiastic accord. The San Francisco Chronicle said: "Ralph Leopold played with taste, sympathy and agreeably limpid tone. In the third of Dohnanyi's Vier Rhapsodien, op. 11, an unfamiliar Humoresque by Rachmaninoff and Leschetizky's Etude Heroique, he showed a dextrous technique, clear phrasing, good tonal coloring and a poetic urgency."

The San Francisco Call and Post said—"Ralph Leopold played with the hand of a virtuoso, his reading of the D flat Chopin nocturne being particularly poetic."

The San Francisco Examiner stated—"Mr. Leopold is an excellent pianist"—and the Journal—"He played the Dohnanyi Rhapsodie and the Rachmaninoff Humoresque with marked clarity of technique and a ringing tone."

Mr. Leopold has resumed his private work and teaching at the David Mannes School.

Margolis Pupil in Leading Role in Fidelio

Christine Langenhan, artist-pupil of Samuel Margolis, recently appeared with the German Opera Company at the Lexington Opera House, New York, being called upon at a few hours' notice. There were very few persons in the audience who knew that Mme. Langenhan sang the difficult role of Leonore in Fidelio with only about two hours' advance notice, and that she replaced Mme. Alsen. However, she did the part exceedingly well under the trying circumstances. The Staatszeitung, knowing that Mme. Langenhan sang the role at short notice, wrote that it was an astounding feat, especially as she had not sung the role for the past eight years.

Mme. Langenhan has been a pupil of Mr. Margolis during the past two years and has made remarkable progress.

Frieda Klink Sings in Bridgeport

Frieda Klink, contralto, appeared with the Bridgeport, Conn., Oratorio Society, April 17, singing the contralto solo in Wagner's Spinning Chorus from The Flying Dutchman. This summer she will again sing with the Goldman Concert Band in various open air performances in New York City.

Sundelius Sings for American Legion

Marie Sundelius was engaged by the Manchester, N. H., Post No. 79, American Legion, for a benefit concert in that city on April 16. A few days after this appearance the soprano appeared in New York at the Waldorf-Astoria as soloist for the Rubinstein Club.

JOSIAH ZURO

Director of

THE ZURO GRAND OPERA COMPANY
COACHING TEACHING
Phone: Circle 0100 744 7th Ave., N. Y. City

PRINCESS ATALIE

ADDRESS: 104 WEST 94th ST., NEW YORK

Indian Soprano CONCERT — RECITAL

Tel. 1396 Riverside

THE HUBBARD STUDIOS OF VOCAL INSTRUCTION

ARTHUR J. HUBBARD VINCENT V. HUBBARD

BOSTON: Symphony Chambers

NEW YORK (Mr. Vincent V. Hubbard on Mondays): 807-808 Carnegie Hall

VIRGINIA GILL

Lyric Soprano

"A Voice of Distinctive Charm"

CONCERT—ORATORIO—OPERA

Address: 1014 Division Street

Camden, New Jersey

The Cleveland Institute of Music ERNEST BLOCH, Musical Director

2827 EUCLID AVE., CLEVELAND, OHIO Mrs. Franklyn B. Sanders, Executive Director



ANNA FITZIU

"From the first gracious bow to the final 'tick tick' of her 'Clock Song,' Anna Fitziau, was in perfect harmony with the large audience that greeted her. Anna Fitziau's tones are clear as a bell and absolutely true and with all of her great love in her voice, she sings straight to the souls of her audience."—Florida Metropolis.

Management:

R. E. JOHNSTON
1451 Broadway New York

GUEST ARTIST SAN CARLO OPERA CO.

GRACE STEVENSON

Concert Harpist-Teacher

For terms and dates address

317 West 93rd Street, New York

Phone Riverside 7985

HARRIOT EUDORA BARROWS

TEACHER OF SINGING

Trinity Court, Boston

Conrad Building, Providence

MRS. FREDERICK SNYDER2025 Broadway
New York City
Phone Columbus 6441**JOSEF ROSENBLATT**

World Famous Cantor-Tenor

Management: SUPREME CONCERT MANAGEMENT
1525 Aeolian Hall, N. Y. Victor Records

VICTOR

WITTGENSTEIN

PIANIST

16 W. 67th STREET, NEW YORK CITY
Knabe PianoTel. Columbus 2951
Ampico Records**THEODORA STURKOW-RYDER**614 Cable Bldg.
4715 Lake Park Ave.
CHICAGONew York Representative
E. ESMOND,
160 Wadsworth Ave., Apt. 608**The Secrets of Svengali**

by

J. H. Duval.

The complete unveiling of the mysteries of song.
The untangling of the snarled knot of the jargon of the vocal studio.

An inspiration to work—an incentive to serious study.

Direct—forceful—truth-telling.

No student or teacher can afford to be without this book.

\$2.00 at all Music Dealers and Booksellers

James T. White & Co.

Publishers

70 Fifth Avenue

New York

Florence

TRUMBULL

AMERICAN

PIANIST



Praised by the critics of

PARIS BERLIN VIENNA LONDON

Few women know how to display such manifold intensities of feeling.—Le Ménestrel, Paris.

For Engagements Address
MANAGEMENT FLORENCE TRUMBULL
430 Orchestra Building, Chicago**OPINIONS OF THE PRESS****Boston Critics Praise Akimoff**

On March 29, at Jordan Hall, Alexander Akimoff, Russian bass, of the Petrograd Opera House, was heard in his Boston debut and created a most favorable impression upon the audience and also the critics of that city. Assisted by the talented Arthur Fiedler at the piano, Mr. Akimoff gave a well chosen and varied program consisting of songs by Handel, Beethoven, Gomez, Schubert, Tchaikowsky, Mousorgsky, Gretchaninoff, Levenson, Engel, Schumann, Dvorak, H. Lane Wilson and Alness.

In commenting upon the calibre of the program, the Telegram said in part:

The unconventional program was sung with no little artistry. In the monk's air from Boris Godounow, and an air from Gomes' Salva-tor Rosa, Mr. Akimoff proved himself a capable singer of opera. How good it was to hear Schubert sung by a male voice—especially a voice of Mr. Akimoff's calibre. It is a voice of great beauty and is used well. The artist's breath control and tone colorings are unusual and there is not that dry quality common among basses of the day. By his congenial personality, his splendid work, Mr. Akimoff afforded his audience a musical treat which will not be forgotten by many of them. How better could one praise an artist?

And in further comment upon the singing of Mr. Akimoff, this paper said:

Mr. Akimoff has a bass voice, remarkable for range and sonority, and he uses it expertly. More, he possesses real humor and strong dramatic feeling. Finally, he employs his gifts and his accomplishments to give pleasure to his audience, and takes unaffected joy in doing so. The general impression of the recital was one of pleasurable entertainment, with no dull moments.

According to the Christian Science Monitor, "Mr. Akimoff's voice is one that is well worth hearing. There is quality; there is surely quantity, and there is also some splendid musicianship in the interpretations." The Boston



ALEXANDER AKIMOFF

Herald was also impressed with the unconventionality of Mr. Akimoff's program, the review saying in part:

But an unconventional program and a refreshingly natural manner will not of themselves make a concert; the concert giver must be able to sing. Mr. Akimoff can sing. He has a noble bass voice of very long range, and of fine sonority from top to bottom. He has schooled this voice well, so thoroughly and intelligently that in such important matters as attack, breath control, legato, color and diction he surpasses almost all bass singers of the day. In understanding of style Mr. Akimoff is also a singer of note, and he has a strong feeling for the music's dramatic meaning. To Rubinstein's air he gave significance. The Beethoven song he made more telling than most singers can do, and he appreciated the nobility of Handel's airs to which Mr. Fiedler played a superbly sonorous accompaniment. Mr. Akimoff already sings English well. When once he has learned to sing it with greater ease, he ought, with his great vocal, dramatic and musical powers, to prove a boon to the managers in search of singers for oratorio.

Equally favorable was the opinion of the Transcript:

Beyond a doubt, Mr. Akimoff pleased his audience. To be sure he sang, and with considerable eloquence, Schubert's Death and the Maiden; and with equal skill though in very different vein, the Monk's song of beleaguered Kazan from Boris Godounow. He gave pleasure, too, in Shall I in Mamre's Fertile Plain, from Handel's Joshua, in Mousorgsky's Song of the Flea, and, by reason of his smooth, roundly resonant singing, in Beethoven's diabolical In questa Tomba. Mr. Akimoff's program, as announced, included Schumann's The Two Grenadiers, and he should have sung it well, but he substituted for it an insignificant Russian song, The Old Corporal. It is easy to picture Mr. Akimoff as an agreeable singer and likewise as an arresting figure in the opera house, especially in Russian pieces. So far as voice alone is concerned there was no singer of his quality in the Mascovite Company that visited us last autumn.

Paris Figaro Devotes Much Space to Enesco

Robert Brussel, a well known writer of the Paris Figaro, devoted two columns recently to the return of Georges Enesco, Roumanian violinist, composer, and conductor, who had returned from his five weeks' tour in the United States. Mr. Enesco appeared with the Societé Philharmonique, in a sonata for violin and piano by Schumann, and in the Concerts Colonne, playing a Bach A minor concerto and a rhapsody for violin and piano by Sylvio Lazzari. He was received, according to Mr. Brussel, "as one of our own." He then continued:

The triumphs which are his wherever he appears have here in Paris an additional touch of tenderness and affection, which must touch this sensitive nature far more than the impersonal frenzy of ovations. We are grateful to him for remaining simple, courteous, discreet, despite his renown. Above all we are proud of him. Thanks to him, Roumania possesses now a school of composers, of which he is the guide and glory, and which, in preserving its character and originality, has become a privileged member in the big European family of music. Enesco embodies in his music the gift, intelligence, culture, and the love of study. His interpretations reflect the same order, the same quality of impressions, of invention, of construction. As such he reveals himself as violinist, composer, and conductor. If there exists a unity of thought and of sensitiveness in one artist, it is in him that one encounters it.

It is not impossible that the esthetic of this musician, who has

scarcely submitted to the influence of divergent movements of our modern schools, who has remained a stranger to their disputes, and indifferent to the tendencies which they advertise, reveals the elements where the music of the future may find conciliatory ground.

The champions of Beethovenian development, the jugglers of sonorities and partisans of ugliness at any price are all a little weary. There are perhaps the elements of regeneration in the work of Enesco.

Flonzaley Quartet—"a Marvel of Artistry"

There is a gratifying sameness to all the press comments which the Flonzaleys leave in their wake. On their present Western tour they are reaping the same harvest of laudatory comment which always attends them, as per the attached excerpts:

The excellence of this quartet is taken for granted. They are quite the outstanding quartet now before the public, and played up to their reputation last evening. To begin with, there is the beauty of their instrumental tone, which is rich, flexible, and yet perfectly homogeneous. Then there is the ability of each player which is put entirely at the service of the interpretation.—Denver Rocky Mountain News.

Several great artists have been heard in concert here, but no individual, no matter how accomplished he or she might be, could have held an audience so literally enraptured as did the Flonzaleys. The concert was truly one where those who sat and listened seemed tense throughout each number, seemingly hardly daring to breathe for fear of marring the perfect tones that filled the hall.—Bisbee Review.

It is not exaggeration to say that the Flonzaley Quartet offers a musical treat unparalleled of its kind. Hearing the Flonzaleys is more than attending a recital of chamber music, be it never so good. It is listening to the concerted expression of all that is best in a group of four artists, each individually master of his instrument. A marvel of artistry. An evening not soon to be eclipsed.—Santa Barbara Morning Press.

London Enjoying Dambois Cello Recitals

London has been enjoying the cello recitals of Maurice Dambois, nine of which he gave during the season, not counting his four appearances with orchestra. Of his playing, the following excerpts from the press show a convincing unanimity as to his outstanding success:

It is one of the manifold merits of Maurice Dambois that he can keep one interested through a long program of cello music. He contrived by the beauty of his tone and the delicate moulding of his phrasing to tell you something about the music which you did not know before.—Daily Telegraph.

I had not heard Maurice Dambois for many years. He has developed into a cellist of the first rank, with a tone that is not only extremely sensitive throughout, but capable of half-a-dozen degrees of power.—Sunday Times.

In his second Aeolian recital Maurice Dambois further displayed his powers in a new light by playing the Bach suite in C (unaccompanied) with glorious organ-like tone and fine breadth of phrase.—Morning Post.

Mr. Dambois will arrive in this country next January for an extended tour of three months.

More Praise for Edna Thomas

Edna Thomas, mezzo soprano, who has achieved such an artistic success with her recitals here in New York, seems to have earned similar praise from the various towns that she has visited within the last month, as the following excerpts will show:

Edna Thomas, specializing in the singing of Creole songs, gave a group of these last night. They were, indeed, the more pleasing because of the old fashioned costume in which she presented them. These songs were a novelty to Wellsville, but nevertheless, were beautiful tidbits and sung in a charming manner. Miss Thomas explained each song, which added a great deal of pleasure to her audience. She has a splendid voice, rich in quality and of surprisingly wide range. It is a voice that is sweet even in the very highest notes, is clear and pure in tone, and add to this perfect poise and pleasing music and you have a satisfying singer.—Wellsville, N. Y.

Miss Thomas gave, as her encore, Carry Me Back to Old Virginny, sung with a feeling and understanding that could only come from one who knew well the Southland.—Frankfort Morning Times.

Miss Thomas, whose native heath is New Orleans, is one of those charming young women who are responsible for the reputation that provides fascination for all the daughters of Dixie, and her different

Maestro A. SEISMIT-DODAThe successful exponent of the real Italian vocal method
Phone 4045 Fitz Roy

54 West 30th Street, New York

(Composer, member Royal Academy of St. Cecilia of Rome, Italy; formerly of the faculty vocal and coaching department National Conservatory of Music of New York, and of New York German Conservatory of Music, Chevalier of the Crown of Italy.)

Mrs. Cornelia Colton Hollister

Dramatic Soprano

Originator of "Musical Dramas." Successfully presented "The Vision," "A Little Bit of Here and There Then, Where?"

Member Toledo Operatic Association
Toledo Choral Society2008 Collingwood Ave
Toledo, Ohio**RUTH ECTON**

SOPRANO

Address: 437 Fifth Avenue, New York City Fourth Floor

WOLDEMARN SCHNÉE (of Berlin)

Hand Specialist

(Recommended by Busoni, Joachim, Safonoff, Breithaupt, Taneiev, Clarence Adler, Joseph Lhévinne, Ernest Schelling, Oliver Denton, etc., etc.)

Just published and for sale at all music stores.

"Improving Musicians' Hands"

Price 20 cents

Permanent Residence, 137 West 86th Street, New York City

Tel. Schuyler 7155

program was received with much enthusiasm. In place of the familiar French, German and homogeneous songs, she presented Russian, American, and four groups of negro spirituals, Creole songs and street calls of New Orleans. These she explained briefly, but most interestingly, her speaking voice being of exceptionally delightful quality and equal in warmth of tone to her singing tones. She gives the spirituals with the rhythms necessary, but without allowing them to lose their religious atmosphere, and the Louisiana love songs acquired a daintiness and mellowness, the result of her velvety voice and perfect diction. She appeared first in conventional evening gown and later in a striking green costume of the early sixties. Altogether a very charming young singer, with something out of the ordinary to offer!—The Milwaukee Sentinel.

Critics Laud Dreda Aves

Dreda Aves, mezzo-soprano, artist pupil of Enrica Clay Dillon, was one of the singers engaged for the Cosmopolitan Opera Company which gave a short season in Havana during January. The entire press, both Cuban and English papers, were unusually flattering in their criticisms of Miss Aves, her voice and particularly her stage presence and acting. In view of the fact that the Cuban audience is a critical one and Miss Aves is just beginning her operatic career, these criticisms are of great value.

The two opinions printed here are from the Havana Post. They refer to her first performance of *Il Trovatore*, when she sang the part of Azucena. The last clipping appeared in the Galveston Daily News, after Miss Aves' concert there in November. Miss Aves was also a member of the Mary Carson Opera Company that gave a week of grand opera in Houston. She went over to Galveston and gave this recital before returning to New York.

The press comments already referred to were as follows:

Miss Aves might be termed the outstanding success of the rendition, however, this young Texas girl displaying a superb contralto voice and fitting into the mother's role with a self-assurance and pronounced ability that augurs a bright future for her. She is very young in the matter of experience, yet conducts herself as though accustomed to the stage through long years of usage.—Havana Post.

Miss Aves is a spirited western girl, gifted with a beautiful voice and having the advantage of the best training to be obtained in America and Europe. She made her debut in the title role of *Carmen* in Baltimore, where she scored a tremendous success, and musical critics were unanimous in proclaiming her ideally fitted for this difficult role, possessing a voice admirably suited for the character as well as being favored with youth, beauty and vivacity. Miss Aves has already charmed the Havana public with her rich, musical voice and wonderful personality, and music lovers are looking forward with pleasure to hearing her in other operas in which she is to appear while in the city.—Havana Post.

The genuine ability of the singer in gracious personality and in artistic attainments merited every bit of the big welcome accorded her—a welcome so spontaneous and whole-hearted that it almost overwhelmed the recipient. Many others heard her last night, and unreservedly added their testimonial to those of the thousands who have heard her throughout the North and East. Her voice is full and clear, vibrant in contralto quality and rich in tone. She is also gifted with dramatic ability, the force of which was brought out in the selection from *Carmen*, above mentioned, and which fairly electrified the audience.—The Galveston Daily News.

Robert Huntington Terry Gives Program

On March 14, at Hudson, N. Y., Robert Huntington Terry, pianist-composer, assisted by Paule Le Perrier, soprano; Wallace Cox, baritone, and Hyman Piston, violinist, gave a program of charming variety, the principal numbers being piano solos by Mr. Terry. The following clipping was taken from the Hudson News:

Robert Huntington Terry, a Hudson boy, came back to his old home town last night, and with his assisting artists presented one of the finest concert programs heard in this city in many a year. The concert was given at D. A. R. Hall before members of the Woman's Club and their guests, who practically filled the auditorium.

Mr. Terry then opened the program with a charming rendition of *Barcarolle*, a wonderful piano number. This number met with tremendous applause and Mr. Terry responded to encores.

During the evening Mr. Terry, before beginning his wonderful piano numbers, at times briefly related the origin and story of the compositions which were all of his own. He told of some of the numbers in his exquisite *Bermuda Suite*, especially *The Heron's Nest*. He told of how these birds had impressed him on his visit to Bermuda, and of their care of their young. The number in a most feeling manner brings out the high points of the impression. Another number he had composed after reading a poem by Marie Driscoll, of Catskill.

Margery Morrison Wins Individual Praise

Margery Morrison, who is touring the country with the Doree Operalogs and winning fine success for her splendid support at the piano, has received individual praise from critics and public alike. Of her performance with the Doree Company at the Orpheum in Portland (Ore.), the Telegram of January 29, of that city had the following to say:

The presentation of each number by Miss Morrison and of the company adds many per cent to the joy of listening. The soloists are delightful. The scenery cost a fortune and the entire bill is given with metropolitan effect.

The Vancouver Daily World of January 18 stated:

Margery Morrison at the piano introduced in a charming manner the various numbers.

The Morning Oregonian of January 29, said:

Margery Morrison, pianist and director in Mme. Doree's operalog, came into high and enduring favor with the Orpheum audience at the matinee yesterday. Miss Morrison, a charming woman and an accomplished pianist, illumines each operatic bit by keen little observations.

Frederik Frederiksen Wins Madison (Wis.) Praise

With Mrs. Frederiksen at the piano, Frederik Frederiksen gave an ensemble program on March 25 in Madison (Wis.), of which the Wisconsin State Journal made the following comment:

A most delightful affair was the twilight musicale given by Mr. and Mrs. Frederik Frederiksen of Chicago at the Wisconsin School of Music on Sunday afternoon. The audience, which taxed the available space to the utmost, was most enthusiastic and appreciative of every number on the program. These artists are widely known throughout the middle west and gave a program of exceptionally beautiful ensemble which included the Sjögren sonata, E minor, the Grieg sonata in C minor, and a suite by Schmitt.

When Gabrilowitsch Plays Chopin

Statistically, it is not safe to say just how many Chopin programs were given in New York concert halls this season. There have been many, but one is reasonably safe in say-

ing that the program presented by Ossip Gabrilowitsch in his third and last recital this season revealed an art supreme in its day. Of his playing the American says:

When Gabrilowitsch plays Chopin, all's right with the world. The art of Gabrilowitsch—and it is supreme—has seldom been more eloquently revealed. The music of Chopin has rarely been more artistically rendered. It was like the meeting of two great talents, mutually sympathetic and in accord.

He set a pace for technique, touch and tone that never faltered nor flinched. In the Funeral March sonata, one forgot that many pianists had presented the work this season. The eloquence and poetry of yesterday's interpretation, the scintillation of the brilliant second movement giving way to the throbbing emotion of the march, carried an appeal that no reminiscences could dull or diminish.

(Continued on page 60)



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

MUSICAL NOVELS.

"Why is it that so many writers, who apparently know little if anything about music, put so much about that art in their books? It is so irritating to read of performances of either instrumental or vocal works that one scarcely ever heard of, being played or sung always as masterpieces, that when I find a book devoting itself rather largely to the subject of music (of course I mean a novel), I at once close it, not wishing my temper to be irritated. Also an entire novel about an unknown musician whose compositions were so beautiful they could not be described, is rather unpleasant."

Authors often like to write of subjects of which they have no knowledge, such as law or medicine, so why not music? Many novels are most irritating in their lack of knowledge of the subject written about. Sometimes, however, the opinions given as to a composition are so funny it relieves the situation.

WHAT IS THE DIFFERENCE?

"Will you kindly tell me what is the difference between a bass and a basso profundo?"

Grove says: "The bass voice is of three kinds, the Basso Profondo, the Basso Cantante, and the Baritone. . . . The Basso Profondo and the Basso Cantante are distinguished rather by their quality than their compass, that of both extending occasionally from the E flat below the bass staff to the F above it."

QUAVERS.

"The other day someone asked me what a quaver was in music, although I am not strictly speaking a musician, and to tell the truth had never heard of the term as a musical one. Naturally I supposed it meant 'shake' like a tremolo, but that did not seem to satisfy my questioner. So it was decided to ask the Information Bureau of the MUSICAL COURIER, for a definition that would be authoritative, and I am now asking you to tell me just what the word means if applied to music."

A quaver is an eighth note; then there is a demi-quaver, which is a 16th note, and a demi-semi-quaver, a 32d note. This nomenclature is still extensively used in England, though almost unknown here.

MUSICAL TERMS.

"One of the things which seems rather stupid is the number of words in foreign languages that are used to describe the manner in which music should be either played or sung. Would it not be possible to have English terms used, as not all who play or sing know German, French and Italian, so that the directions are not understood. There is one Italian word that gives quite a wrong impression, a word that bears resemblance to an English word meaning 'quick.' But as a matter of fact in the Italian it means exactly the opposite, so that instead of going fast, it should be read 'go slow.' Custom has made these foreign words so commonly used, that probably my little wail will not meet with any response."

No, probably your complaint will have little if any effect, as habit is such a strong factor in so many of the events of life. So radical a change as using English would not meet with the approval of hundreds

WHEN IN BERLIN

please register at the office of the MUSICAL COURIER, Schelling Strasse 9, so that our correspondents throughout Europe can be of service and assistance to you wherever you may sing or play, or just visit.

of musicians who cling to what they have learned in their years of study. Besides, Italian, by long use, founded on precedent, has become sort of a musical Esperanto. The Bureau hardly agrees with you about the advantage of English.

WAGNERIAN FESTIVAL.

"Being a reader of your magazine for a good number of years, I take the liberty of addressing this inquiry to you. I am looking for information regarding the Wagnerian Festival to be held in Bayreuth in 1924, and as I believe you will be in possession of all facts concerning it, I would appreciate it very greatly if you would let me know if you have already received some information regarding the festival, particularly if the dates have been definitely decided upon. Thanking you in advance."

It is understood that the dates for the Wagnerian Festival have not yet been permanently decided upon. It seems, in fact, quite likely that the Bayreuth Festival will never be revived. The MUSICAL COURIER will give the earliest information of all the European festivals.

Clarence Adler with Letz Quartet

The Letz Quartet, assisted by Clarence Adler at the piano, gave its last recital in a series of three, at the Brooklyn Institute of Arts and Sciences, April 2. The Letz Quartet performed in a beautiful manner the F major quartet by Tchaikowsky. With Mr. Adler, the Schumann quintet in E flat major was played. The first movement was splendidly done, bringing out all the inherent sparkle. The third movement, molto vivace, however, was exceptionally well rendered with all the great clan that befits it.

Throughout, individual talent was well blended in fine ensemble playing. The hall was completely filled and the audience responded enthusiastically.

NYIREGYHAZI

(Pronounced NEAR-EDGE-HARZI)

"A large audience wildly enthused over this poetic youth's marvelous playing."—New York Telegraph.

Management: R. E. JOHNSTON

Associates: L. G. BREID and PAUL LONGONE

1451 Broadway, New York City

KNABE PIANO USED

AMPICO RECORDS



CALLI-CURCI

Homer Samuels Pianist
Manuel Berenguer Flutist
Victor Records Steinway Piano

Management
Evans & Salter
527 Fifth Ave., New York.

VAN YORX

Studio: 22 West 39th Street New York
Tel. 3701 Fitz Roy

THEO. — TENOR

MARION GREEN

36 Central Park South
New York City

GUILMANT ORGAN SCHOOL

William C. Carl, Director

Send for Catalogue 17 East Eleventh Street, New York City

ERNESTINE SCHUMANN HEINK

Exclusive Management HANSEL & JONES Aeolian Hall, New York

STEINWAY PIANO—VICTOR RECORDS

KATHERINE HOFFMANN, Accompanist and Soloist

YEATMAN GRIFFITH

Teacher of FLORENCE MACBETH, Prima Donna Coloratura;
LENORA SPARKES, Lyric Soprano, and other prominent Artists.
Studios: 318 West 82d St., NEW YORK CITY. Tel. Schuyler 8537

U. S. KERR

BASS BARITONE
RECITALS IN ENGLISH, FRENCH,
ITALIAN AND NORWEGIAN
561 West 143rd Street, New York City. Tel. 2970 Audubon

DR. CHERUBINO RAFFAELLI

From Royal Conservatory, Florence, Italy
TEACHER OF SINGING AND PIANO
602 West 137th Street, New York City Telephone Audubon 5669

ALLABACH

COLORATURA SOPRANO
Opera and Concerts
Personal Address: Studio Club, 35 East 62 St., N. Y.
Management: LOUIS BRAND

GIUSEPPE BOGHETTI OPERATIC and CONCERT TENOR
Graduate, Royal Conservatory of Music
MILANO, ITALY
Vocal Studios: 1710 Chestnut Street Philadelphia, Pa. 125 East 37th Street New York

Waller Henry Hall Professor of Choral Music,
Columbia University
Address 39 Claremont Ave.

William S. BRADY

TEACHER OF SINGING
Studio: 137 West 86th St., New York. Tel. Schuyler 3580

CHARLES SANFORD SKILTON

COMPOSER and ORGANIST
University of Kansas Lawrence, Kansas

MARIE SUNDELIUS

Soprano
With the Metropolitan Opera Co.
Exclusive Management:
HAENSEL & JONES, Aeolian Hall, New York

Edwin Franko Goldman

CONDUCTOR THE GOLDMAN BAND
"A Symphony Orchestra in Brass" Columbia University Concerts
Personal address: 202 Riverside Drive, New York

J. FRED WOLLE

ORGANIST
Management: THE WOLFSOHN MUSICAL BUREAU,
712-718 Flak Bldg., New York

O'C QUIRKE

Voice Placement and Opera Class
Address: 54 West 82nd Street, New York Telephone 5880 Schuyler

DAN BEDDOE

TENOR
Voice Culture—Recitals and Oratorio
Cincinnati Conservatory of Music Cincinnati, Ohio

New York College of Music

114-116 EAST 89th STREET
CARL HEIN—Directors—A. FRANKCKE
All courses will continue during the summer.

SUMMER MASTER CLASSES
under the supervision of AUGUST FRAEMCKE, Piano Dept.;
HANS LETZ, Violin Dept.

GEORGE S. MADDEN

BARITONE
Master Singer
Concert, Recital and Oratorio

"He is an example of the George Henschel school of singing."—New York Times.

GEORGE H. LAWSON, Manager
267 Macon St. Brooklyn, N. Y.
Phone 7952-W Decatur

ARTISTS APPEAR AT D. A. R. CONVENTION

Varied Programs Give Added Interest to Annual Continental Congress

Washington, D. C., April 24.—A musical program containing names of artists nationally and locally prominent was offered the Daughters of the American Revolution delegates at their thirty-second congress, during the week of April 16.

Monday morning, Flora McGill Keefer, mezzo, rendered Beethoven's *The Heavens Resound With His Glory*, and her highly artistic singing was greeted with much enthusiasm. At the night session Charles Trowbridge Tittmann, basso, sang the first aria from Lohengrin and a group of Italian and Old English lyrics, to the evident satisfaction of those hearing him.

The offering for Tuesday was the Elijah trio, Lift Thine Eyes, with Gertrude Lyons, Bernice Randall and Nancy Stillwell as the soloists. Ruth Kemper played several violin compositions.

Thursday evening, Cecil Arden, mezzo from the Metropolitan Opera Company, created a good deal of spirited applause by her excellent interpretation of the popular *Mon Cœur*, from the Saint-Saëns work. Her accompanist was Mrs. Carl R. Chindblom.

Gertrude Lyon, soprano, on Friday evening offered a group of Charles T. Ferry's songs, with the composer at the piano. She likewise sang the *Perle du Bresil* air, assisted by the Army Band.

Other musicians and offerings heard at the convention included songs by Nancy Stillwell, selections by the Army Band, songs and arias by Emilie Henning, songs by Mrs. Gail Mills Dimmitt and marches by the United States Marine Band. Mabel Linton was the designated accompanist for the convention and Bertha Lincoln Heustis lead the singing of the delegates. T. F. G.

Pfitzner at the Institute of Musical Art

Works of Hans Pfitzner were played at the Institute of Musical Art on the evening of April 15 before a small audience of privileged guests. The program consisted of a trio for piano, violin and cello, op. 8, in F major, played by Carl Friedberg, Samuel Gardner and Willem Willeke; and a sonata for piano and cello played by Carl Friedberg and Willem Willeke. Both works were given brilliant which brought out to the fullest extent whatever beauties they have to offer. These beauties, judged after a single hearing—which never does justice to the composer—seemed chiefly of a light color. The scherzos of both trio and sonata were the most pleasing, and drew the most applause from the audience. A certain delightful lightness and deftness of touch, and great originality of melodic rhythm, characterized these movements and proved Pfitzner a past master in the art of construction. He seemed less inspired in passionate and sustained song. The construction, indeed, was always masterly, but the melodies failed to bring the charm and impulse intended by the composer, leaving rather an impression of scholarship than of deeply inspired genius. Perhaps that accounts for the fact that his music is so rarely heard in America. However, it may be added that this music is so much more worth hearing than a great deal that is played here that this neglect would seem hardly justified.

Tut-Ankh-Amen Assists Salzedo Harpists

One of the amusing experiences of the recent tour of the Salzedo Harp Trio is the interest that seems to have been aroused in the lay-mind with regard to the harp since it became known that some of these old instruments were taken out of the famous tomb of Tut-Ankh-Amen. Instead of the eulogistic groups which usually greet Salzedo and his assistants after a concert, curious knots gathered themselves about the instruments instead, studying them closely. It seemed strange, this sudden intent study of the harp. The mystery was cleared up when Salzedo was asked to explain just how his harp differed from the ones taken from the Pharaoh's tomb. This started an impromptu little lecture on the archaic harp versus the modern one, and it was repeated in a number of places and proved a valuable and interesting addition to the concert.

A Tribute to Grainger from Frederick Delius

During his stay in Frankfurt, Percy Grainger received from Frederick Delius, the following appreciative letter regarding his playing, which he prizes very highly:

Domplatz 12, Frankfurt.
March 28, 1923.

Dear Friend:

How kind of you to offer to play to me! I will tell you quite frankly that I very seldom have had such pleasure from piano playing as I have from yours. I find it extremely musical, masterly, and without the slightest affectation or pose. Your delicate nuancing is quite a revelation to me. For years I have nothing but thump, thump, thump! I can only say that you cannot play too often for me, and I am only afraid of abusing your kindness.

Do come again soon and play me a lot more Grieg, some of which I do not even know, and some more Bach—I got such a thrill over the Bach the other night and I like loved it so much too!

With love,

(Signed) FREDERICK DELIUS.

Hinchliff Features New Irish Song

James Hinchliff, the baritone artist-pupil of Harold Hurlbut, has been singing *The Little Trees*, by H. O. Osgood, with great success at all of his recent appearances. He was engaged to sing at the St. Patrick's Day Luncheon of the New York Rotary Club, and the members are still talking of his rendition of this new Irish ballad. His pianissimo high F was accepted as a natural feat of a well trained singer, but there was no little astonishment expressed when he finished the song on a mezzo-voce high A natural. The response of his auditors was instant and enthusiastic. This song will be a feature of all his programs on his Western tour, which begins this month.

Salignac at Fontainebleau School of Music

The Fontainebleau School of Music announces the appointment of Thomas Salignac as head of the class in opera during the coming summer season. Mr. Salignac was the leading French tenor in Walter Damrosch's opera company some twenty years ago and later sang French roles at the Metropolitan Opera House. Since that time, he has been

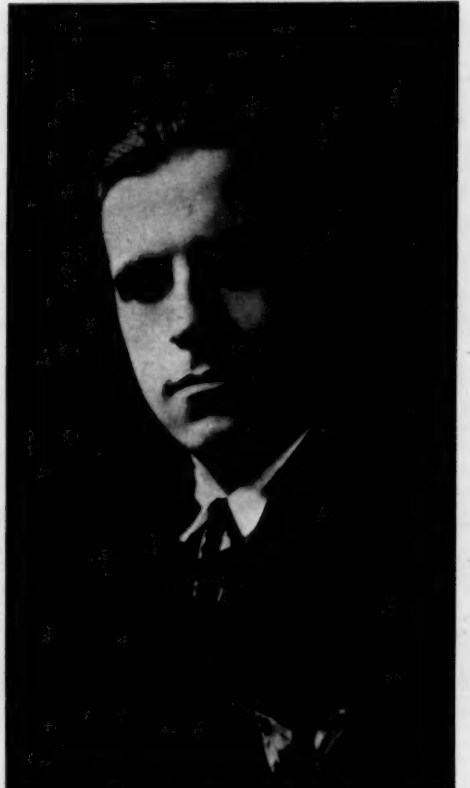
singing at the Opera Comique in Paris. His appointment offers an unusually fine opportunity to American singers who desire to familiarize themselves with the best traditions of French opera. The enrollment in all departments of the school is progressing rapidly.

Washington Hears the Lovettes

Eva Whitford Lovette, mezzo-soprano and vocal teacher, and T. S. Lovette, Welsh pianist and pedagogue, were heard at a recent concert given at Central High School by the Community Association. Mrs. Lovette was heard to great advantage in the aria *My Heart at Thy Sweet Voice*, from Samson and Delilah, which she gave in English to fit the occasion, and Hawley's *In the Depths of the Daisies*. As an encore she sang David Guion's *De Ole Ark's a'Moverin*. Mr. Lovette played for his first number his own *Nocturne in D minor*, which received much applause, and Liszt's *Cantique d'Amour* as a second number, and the Chopin prelude in D flat for an encore. The artistic work of both Mr. and Mrs. Lovette was received with unusual enthusiasm by the immense audience present. D. G.

American Gets Same Diploma as Mozart

Irving W. Gielow, a young baritone, is the latest American singer to have made a success for himself in a foreign country—in this case Italy. A Chicagoan, he made his professional debut in that city when only sixteen years of age, singing Elijah in Mendelssohn's Oratorio with the Carl Schurz Choral Society. The unusual beauty of his voice was remarked upon and he studied for a year or two with



IRVING W. GIELOW,
baritone.

G. Berndt, until he decided to go abroad. He worked for a few months at the Paris Conservatoire and then went to the Royal Conservatory of Florence where for three years past he has been studying under Maestro G. Branco. Mr. Gielow enjoys the distinction of having received a diploma of the Royal Philharmonic Society of Bologna, after passing a difficult examination. Mozart himself took this examination and was a diplomaed member. Mr. Gielow is the first American ever to be admitted to the Society. He is said to have an unusually long range extending from F an octave and a fifth below middle C to A above it. The quality is reported as beautiful and he sings with the true Bel Canto. He will make his debut in Italy in opera next season.

Münz in New York and Boston Recitals Next Season

Mieczyslaw Münz, who recently sailed for Europe to concertize there after his first very successful season in America, will appear in both New York and Boston recitals next season. His first New York appearance will be at Carnegie Hall on October 31, and his Boston recital at Jordan Hall on November 17.

Sundelius to Sing in Corry, Pa.

The Chamber of Commerce of Corry, Pa., has engaged Marie Sundelius, the Metropolitan soprano, for a special concert there on May 11, next, due to her success this season and in seasons past in neighboring Jamestown, N. Y. This month the artist also will sing in Pittsburgh, Pa.; Worcester, Mass., and Keene, N. H., among other engagements already announced.

Pianist Daniel Wolf with Welte-Mignon

Daniel Wolf, pianist, whose recital in Aeolian Hall, New York, registered a fine success, will play exclusively for the Welte-Mignon Piano Player. Besides his New York recital he has played an average of two concerts weekly throughout the season. The second week in June he gives a matinee recital at Morristown, N. J.

American Institute Recitals in April

April 9 there was a studio recital by pupils of the piano, violin and vocal departments of the American Institute of Applied Music, Kate S. Chittenden, dean, in which a large variety of music by leading classic and modern composers was heard. Teachers whose pupils appeared were Misses Chittenden, Wood, Mrs. Zedeler Mix and Messrs. Spiering, Lanham, Moore and Tebbis. These players and singers were Sidney Shapiro, Samuel Prager, Grace Gordon, Caroline Moore, Leo Linder, Geraldine Bronson, Charles Brandenburg, Florence Church, John Passaretti, Rosalind Ferguson, Charles Joseph Oliva, Irene Harvey, Esther Adie, Margaret Spatz and Grace Cottrell.

April 13 the Euphonic Trio, consisting of the Misses Smith, Crosby and (a new name) Shailer, gave trios by Mozart and Haydn, and cellist Shailer played a sonata by Cervetto which interested the good sized audience. Miss Spatz, pupil of Miss Chittenden, who had appeared in the April 9 recital, gave her own solo recital at this institution April 23, and as this program is thoroughly representative in its thoughtful and interesting contents, it is here quoted:

Prelude in F minor, Samuel P. Warren; Les Collines d'Anacapri, Debussy; On the Holy Mount, Dvorák; Humoresque, a la Tarantelle, Parsons; Rondo in G, op. 51, No. 2, Beethoven; Shadow Dance, MacDowell; Nocturne in E, op. 62, No. 2, Chopin; Danse des Elfes, Sapellnikoff; Two Intermezzi from op. 116, Brahms; Melodie Appassionata, Moszkowski; Krakowiak, op. 9, No. 5, Paderewski; Coronach—A Highland Lament—Barratt, and Grande Valse de Concert, op. 88, Moszkowski.

Hugo Kortschak, violin, and Francis Moore, piano, were heard in an artist recital on Thursday evening, April 26, playing sonatas by Beethoven, Brahms, and the new violin concerto by Albert Stoeckel, conductor of the Oratorio Society.

Celia Turrill Engaged for London

Celia Turrill, an English mezzo-soprano who has sung in grand opera at Covent Garden and the "Old Vic," and who has been touring this country for the past year in the Beggar's Opera, sailed for London a short time ago to take the leading feminine role in Sir Oswald Stoll's new musical production at Covent Garden. Her engagement resulted from her appearance here at a function under the auspices of the Eclectic Club, when she happened to be heard by Mrs. A. L. Erlanger, who is a connection of Sir Oswald Stoll. She at once approached Miss Turrill, whom she had not previously met or heard, and after inquiring as to her experience as a singer, engaged her on behalf of Sir Oswald. Miss Turrill, before coming to this country, studied three years with Mme. Lilli Lehmann, and while here coached with Estelle Hutchinson.

Phradie Wells a Well Liked Soprano

Phradie Wells is one of the most popular church singers in New York, and is constantly in demand for special services and for substitute work. On Easter Sunday she sang at the First Presbyterian Church, South Orange, N. J., in the morning, and at the Congregational Church, Bound Brook, N. J., in the afternoon. She also sang excellently the Inflammatus from Rossini's Stabat Mater, at the Wednesday afternoon concert at the Wurlitzer Auditorium, and at the monthly musicale at the Saenger studios, April 5. Miss Wells has a beautiful, round, full, dramatic soprano voice and a broad style. She would make an excellent Sieglinde, not to mention several other roles in which she would be very effective.

Elizabeth King in a Quandary

Elizabeth King professes to be in a quandary. She humorously bemoans the fact that her social and professional duties are so mingled that she finds great difficulty in determining just what is her actual status. When Miss King attends a tea or some other purely social function, her many friends who enjoyed her beautiful voice on past occasions, insist that she sing—and she must. "Now, if I am giving a concert," confides Miss King, "I must be on my guard after every number, or I am afraid I will find myself joining the audience, and commencing to chat." But sympathy is not for Miss King; it is for those who have never heard her delightful singing, and so cannot realize that she more than deserves her popularity.

George Engles to Manage Many Artists

In addition to the Paderewski tour for next season now being booked, George Engles announces tours beginning in the fall for other artists and attractions under his concert direction. These include the New York Symphony Orchestra, Walter Damrosch conductor; the Barrere Ensemble of Wind Instruments; the Little Symphony Orchestra, George Barrere, conductor; Emilio de Gogorza, baritone; Paul Kochanski, violinist; Alexander Siliti, pianist; George Barrere, flutist; Arthur Rubinstein, pianist, and Samuel Dushkin, violinist.

Easton to Sing in Albany

Florence Easton, who recently returned from a very successful Western concert tour which she started the middle of February, has been engaged to sing Schubert's Omni-

potence with the Albany Associated Glee Club at Chancellor's Hall on May 16, thus adding to the many appearances the Metropolitan soprano will make during that month.

Scott's Song Featured in Five States

John Prindle Scott's popular soprano song, The Wind's in the South, has been sung by prima donnas in five States recently. In Miami, Fla., Rachel Jane Hamilton, soprano, has sung it at two concerts with Pryor's Band. Suzanne Keener, the young Metropolitan Opera soprano, offered it in Toronto, Can., and New Wilmington, Pa. Wichita, Kans., Pearl Hussey Flanagan sang it at a twilight musicale, and Elinor Beach gave it with full orchestra in Columbia, Mo. Florence Otis, for whom the song was written, used it recently on a radio program, with a violin obligato by Milan Lusk, broadcasting from WEA station in New York.

Griffes Group Adds "High Brow" Program

The increasingly popular Griffes Group—named in honor of the brilliant young American composer, the late Charles T. Griffes, and comprising three of the most gifted and individually popular American concert artists, namely, Olga Steeb, pianist; Edna Thomas, mezzo-contralto, and Sascha Jacobinoff, violinist—have added a "high brow" program to their repertoire of more or less popular concert numbers. Sonatas for piano and violin, especially the César Franck and the Kreutzer sonatas will be given a place on these programs and will be used at the many schools and colleges for which the Griffes Group will play on its second coast to coast jaunt in January and February.

Jonás Pupil in Demand with Clubs

Irma H. Correll, a talented young pianist and a pupil of Alberto Jonás, has lately appeared with considerable success at various musical clubs. Her most recent appearance, at the Laurier Musical Club, was the occasion of an enthusiastic success for the brilliant pianist. Miss Correll's contribution to the program consisted of the ballade in A flat and the scherzo in B minor by Chopin and the nocturne for left hand alone by Scriabin.

Activities of Haywood Institute Teachers

Mrs. Florence Basler-Palmer is starting a new class in Universal Song at Omaha, Neb. Florence Haskins directed a chorus of forty voices in Dubois' Seven Last Words of Christ, given at the First Presbyterian Church, Bridgeport, Conn., on Palm Sunday evening. On March 24, Jane Webster's Girls' Singing Class from Five Points House of Industry, Pomona, New York, gave a program at the Rockland County Sanitarium.

Harriet Van Emden to Sing in Holland

Harriet Van Emden, the American soprano, who has been singing with great success throughout Germany during the past winter, has been engaged for two concerts at the Kurhaus, Scheveningen, Holland, on August 29 and September 2 next. Miss Van Emden will return to America in December and her tour here from January 1 on is now being booked by Daniel Mayer.

"Terrible or Remarkable"

Florence Trumbull, during her long sojourn abroad, became well acquainted with many famous artists. Among these was Godowsky. In a discussion one day as to the achievement of virtuoso success in the eyes of the public, Godowsky stated: "It is the death of an artist to get a middling criticism. They must be either terrible or remarkable."

Burlington Orchestra's Splendid Concert

Through an inadvertence the MUSICAL COURIER failed to print an account of a musical event of importance in Burlington, Vt., which took place there January 28. The occasion was a concert by the Burlington Symphony Orchestra, under the leadership of Joseph F. Lechnyr. It is a creditable achievement for a city of the size of Burlington to have its own orchestra, and the Chamber of Commerce of that city should be congratulated for the successful outcome of their efforts.

Irene Wilder, soprano; Louise Harris Salls, harpist, and Alice Nash, accompanist, contributed toward the pleasures of the afternoon.

Mr. and Mrs. Mannes in Recital at School

David and Clara Mannes, noted sonata recitalists and directors of the David Mannes Music School, were heard in a program of the three B's in the recital hall of their school on April 12. Bach's sonata in E major, Beethoven's in G major and the Brahms sonata in the same key were given by these two artists, who were the first to introduce to American audiences the now familiar sonata programs.

More New Dates for Levitzki

Mischa Levitzki will give a recital in the series of the Art Society of Pittsburgh in Carnegie Hall on November 2 next. He will also appear in Hamilton, Ohio, on November 9, in Des Moines in the Ogden course on November 19, and at the University of Minnesota in Minneapolis on November 21, and in Montreal, under the local management of Miss M. C. Cunard, on December 6.

Marguerita Sylva Flies Home

Marguerita Sylva had to make a flying voyage from Key West, Fla., to arrive in time to sing at the Union League Club, Philadelphia, State College, Pa., and in New York at the Elks' Club recently. A number of opera performances will end her season before she sails for Europe. Early October will see her back in New York ready for a long concert tour.

Middleton Booked for Elizabeth Concert

Arthur Middleton will sing in Elizabeth, N. J., on Sunday evening, June 10, in a benefit concert for the Alexian Brothers' Hospital. The American baritone will sing operatic arias and song groups, including several ballads that are becoming characteristically associated with his name.

Bori in Opera in Havana

Following the Metropolitan Opera Company's annual season in Atlanta, Lucrezia Bori will fill a series of operatic engagements in Havana. Miss Bori will visit her home in Barcelona, Spain, at the conclusion of these appearances, and will spend the rest of the summer in Italy.

The Perfect Artist Course

Includes

GAY MACLAREN

Re-creator of famous plays

Management: CAROLINE EVANS

Telephone Endicott 4561

326 West 76th St., New York

DUNNING SYSTEM of Improved Music Study for Beginners, Inc.

ENDORSED BY THE LEADING MUSICAL EDUCATORS OF THE WORLD

Normal Classes as follows:

MRS. CARNE LOUISE DUNNING, Originator, 8 West 40th Street, New York City. New York City, Aug. 1

MRS. ZELLA E. ANDREWS, Leonard Bldg., Spokane, Wash.

ALLIE E. BARCUS, 1008 College Ave., Ft. Worth, Texas.

ANNA CRAIG BATES, 732 Pierce Bldg., St. Louis, Mo.; classes held monthly throughout the season.

MARY E. BRECKISEN, 354 Irving Street, Toledo, Ohio.

MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.

DORA A. CHASE, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio; Summer and Fall Classes—Columbus, Dayton, Cincinnati and Bellefontaine, Ohio; Atlanta, Ga.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

JEANETTE CURREY FULLER, 60 Erion Crescent, Rochester, N. Y.

TRAVIS SEDBERRY GRIMLAND, Memphis, Tenn.; for booklets address, Clifton, Texas.

IDA GARDNER, 15 West Fifth Street, Tulsa, Okla., June 4, 1923.

CARA MATTHEWS GARRETT, "Mission Hills School of Music," 191 West Washington, San Diego, Calif.

MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.

MAUD ELLEN LITTLEFIELD, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.

CLARA B. LOCHRIDGE, 223 N. Fifth St., Mayfield, Ky.; Summer Classes—Bowling Green, Ky.; Cincinnati, Ohio; Long Beach, Calif.

CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill.; Summer Normal Classes June, July and August.

HARRIET BACON MacDONALD, 825 Orchestra Bldg., Chicago; Dallas, Texas; June; Cleveland, Ohio, July 2; Chicago, Aug. 8.

MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas; Classes beginning first week in June; second week in July.

LAURA JONES RAWLINSON, Portland, Ore., 61 North 16th St., June 19, 1923; Seattle, Wash., Aug. 1, 1923.

VIRGINIA RYAN, 828 Carnegie Hall, New York City.

ISABEL M. TONE, 409 Grand View Street, Los Angeles, Cal., June 18, 1923.

MRS. S. L. VAN NORT, 2815 Helena St., Houston, Texas.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

ANNA W. WHITLOCK, 1100 Hurley Avenue, Fort Worth, Texas.

INFORMATION AND BOOKLET UPON REQUEST

ROSA RAISA
GREAT DRAMATIC SOPRANO

EXCLUSIVELY FOR CONCERTS
March, April and May 1923

Management: R. E. JOHNSTON, 1451 Broadway, New York

Associate: L. G. BREID AND PAUL LONGONE

MASON & HAMLIN PIANO

VOCALION RECORDS

Note: They close their season with the Chicago Opera Co., February 24th

GIACOMO RIMINI
POPULAR ITALIAN BARITONE

The Phenomenal Pianist
Season 1923-1924
in America

Exclusive Management: DANIEL MAYER
Acolian Hall, New York
Steinway Piano Ampico Records

MISCHA

LEVITZKI

Edwin Hughes

THE EMINENT AMERICAN PIANIST
316 West 102nd Street Steinway Piano New York City

ROXAS Vocal Coach
Coach and Accompanist to **MARTINELLI** for six years
Studio: 2231 Broadway, New York
Phone Schuyler 6598

ANIL DEER

Coloratura Soprano
Western Management: Adolph Knauer 79 Central Ave., San Francisco

ALFREDO MARTINO

VOCAL TEACHER AND COACH

436 West End Ave., N. Y. Phone 8743 Schuyler

LEON RAINS

VOCAL INSTRUCTION

Studio: 292 West 92nd St., New York Telephone Riverside 8100

ANNE LOUISE **DAVID** Harpist
Management: **WALTER ANDERSON**
Phone: 1212 Bryant 1452 Broadway, N. Y.



HANS LETZ

Violin Instruction
SUMMER CLASS

Private Studio: 137 West 86th St., New York Tel. 3500 Schuyler

NYIREGYHAZI

(Pronounced NEAR-EDGE-HARZI)

"Excited a veritable furor through his personality and his playing."—Los Angeles Times.
Management: R. E. JOHNSTON 1451 Broadway
Associates: L. G. Bredl and Paul Longone New York City
Knabe Piano Used Ampico Records

ALBERT RIEMENSCHNEIDER

Organist and Director of Music, Euclid Avenue Baptist Church, Cleveland, Ohio.
Director, Baldwin Wallace Conservatory of Music, Berea, Ohio.
CONCERT ORGANIST—PIANO AND ORGAN STUDIO
For Recitals or Instruction Address Berea, Ohio.
Piano Studio, 707 The Arcade, Cleveland, Ohio.

FLORENCE MACBETH

Chicago Grand Opera
Management: National Concerts, Inc., 1451 Broadway, New York.

JOHN McCORMACK

EDWIN SCHNEIDER, Accompanist

Manager: CHARLES L. WAGNER
D. F. McSweeney, Associate Manager,
511 Fifth Ave. (Postal Life Bldg.), New York
Steinway Piano Used.



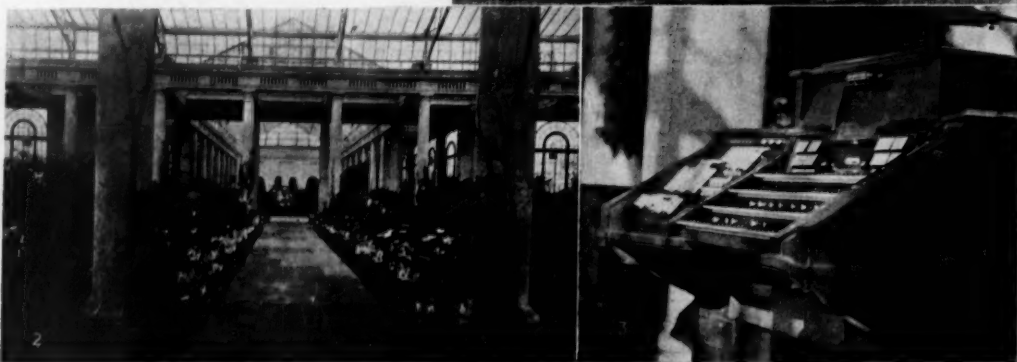
Seibert's First Year in New York a Success

Henry F. Seibert, organist and choirmaster of the Church of the Holy Trinity, New York, played for Pierre S. Du Pont, Kenneth Square, near Wilmington, Del., on April 29. This was his fourth engagement there within a year. The Du Pont organ, a four-manual Aeolian, is placed in a large conservatory that will seat 2,000. The conservatory is enclosed in glass and is filled with flowers, plants and all kinds of greens. In the summer one can hear the singing of birds. Mr. Du Pont, being of a philanthropic nature, admits the public to his estate twice a month. A small admission is charged, the fund being given to a local hospital. Mr. Du Pont engages prominent recitalists throughout the year. An antiphonal organ is to be added to the present four manuals.

In the near future Mr. Seibert will give recitals on two new organs in Reading, Pa., at the Holy Spirit Lutheran Church on the three-

Nelson, soprano, and Mabel Ritch, contralto. Among the recent recitals played by Mr. Seibert in New York, mention might be made of the Skinner Organ Company, for radio broadcasting, on March 4 and 18, and Easter Sunday evening. He has been chosen as one of the five New York organists to play these recitals regularly for the Skinner Company.

This is Mr. Seibert's first year in New York and it has been a most successful one. Some of the enthusiasm expressed in his recitals probably is due to Mr. Seibert's desire to arrange programs with a human appeal, and yet



THE DU PONT CONSERVATORY.

(1) An exterior view of the building, in which there is a concert hall seating 2,000. (2) An interior view. (3) The four manual Aeolian organ which has been placed in the conservatory.

manual Skinner, and at the Windsor Street Methodist Church, on the two-manual Austin. He will give the last musical service of the season at Holy Trinity, New York, on Sunday afternoon, May 6, with Esther

not lower the standard of the program. So many laymen have expressed the opinion that organ recitals are uninteresting; that they can be made interesting by injecting music that the layman can enjoy and understand.

CINCINNATI NOTES

Cincinnati, Ohio, April 19.—Pupils of William Morgan Knox of the College of Music faculty were heard in a violin recital at the Odeon on April 16. The accompaniments were played by Virginia Gilbert from the class of Albino Gorno.

Frances Boecher, a graduate pupil of Estelle B. Whitney of the College of Music, gave a recital at the Odeon on April 13.

The vocal pupils of Hans Schroeder, of the College of Music, appeared in the Odeon, April 14.

A novel program of original compositions was enjoyed, April 16, at the Cincinnati Conservatory of Music, presented by the members of Omicron Chapter of Phi Mu Alpha Sinfonia Fraternity. The works were by Edgar Stillman Kelley, Chalmers Clifton, Augustus O. Palm, George A. Leighton and Ralph Lyford. They were performed by John A. Hoffmann, George Leighton, Burnet C. Tuthill, Jean Verd, Albert Berne and Garner Rowell.

A vocal recital was given by the pupils of Lino Mattioli of the College of Music, April 11, in the Odeon.

The Clifton Music Club held a meeting on April 13, at which Augustus O. Palm delivered a lecture on Oriental Music. A number of musical selections were also rendered by the members, making the afternoon a pleasant one.

Members of the Students' Music Club were entertained on April 14 by Martha Hopkins.

There was a meeting of the Melrose Musical Club on April 18, at the home of Mrs. Edwin Malden, Walnut Hills.

The Rebecca Bryan Boone Chapter of the D. A. R. gave a delightful list of musical numbers at the residence of Mrs. Edward S. Smith, Clifton.

J. H. Thuman, manager of the College of Music, delivered a lecture on the May Festival music before the Council of Catholic Women on April 17, in the ballroom of the Hotel Alms.

Clifford Cunard, tenor, pupil of Dan Beddoe of the Cincinnati Conservatory of Music, gave a song recital at Conservatory Hall on April 18, including two songs by Louise Harrison Snodgrass who acted as accompanist.

Florence Hardemann, post-graduate and gold medalist of the College of Music, has been receiving some flattering compliments upon her work as assisting artist with Schumann Heink, in her tour of the southern states.

The advanced pupils of Albino Gorno, of the College of Music, were heard on April 12.

Lillian Denman, pianist, of the class of Leo Stoffregen, was soloist at a musicale given at the home of Mrs. Clifford Ault, April 9.

Richard Knost, baritone; Dorothy Butts, soprano; Maria Terrshova, pianist; Agnes Wagner, soprano, and Milton Dockweiler, violinist (with Louise Renick as accompanist) gave a concert on April 15 at the East High School Auditorium.

Frederick Shailer Evans presented a number of his pupils in a piano recital on April 13, at the Cincinnati Conservatory of Music.

A musical program was rendered by members of the Alpha Chapter of Mu Phi Epsilon at the Northside Methodist Episcopal Church, on April 12. Among the numbers was Sea Fairies, a chorus composed by one of the members of the sorority, Elizabeth Cook. Aline Doeller, mezzo-soprano, and Clifford Cook, bass, assisted.

4000 Hear Anne Roselle in Brooklyn

A Brooklyn audience, said to have been the largest ever gathered under that roof, greeted Anne Roselle, soprano, Thursday evening, April 12, in the 13th Coast Defense Command Armory, when she appeared as soloist at the concert which was a special feature of the opening of the American Legion membership drive.

Miss Roselle opened the ceremonies by singing the Star

Spangled Banner, accompanied by the Navy Yard Band, as the assembled people stood at attention and the colors were lowered to the salute. Later numbers included the Balatella from Paggiacci, and the popular Musetta Waltz from La Boheme, with all of which she "thrilled her audience," according to the Brooklyn Eagle.

Miss Roselle left New York on April 16 to join the Minneapolis Symphony Orchestra with which she will appear as soloist on its extensive spring tour of six weeks.

College of Music and American Conservatory Give Combined Recital

Carnegie Chamber Music Hall was well filled Friday evening, April 13, which day and date did not prove unlucky for the many students who took part in the concert given by the affiliated institutions, the New York College of Music and the American Conservatory of Music, Carl Hein and August Fraemcke, directors. Three each of piano, vocal and violin numbers, and two ensemble selections (piano, violin and cello) made up a program of eleven items. One who heard this recital marks it with the adjectives good and excellent after each number, so registering about ninety per cent. The participants in the order of their appearance (playing works by Beethoven, Chopin, Debussy, Donizetti, Beethoven, Saint-Saens, Woodforde-Finden, Denza, Bach, Ernst, Ries and Weber), were the students Herman Hoffman, Howard Kay, Nathan Cohen, Helen Gillespie, Lillian Egli, Marie Gilroy, Marion Nachenson, Linnea Hartman, Doris N. Coxon, John Winslow, Belmont Fisher, Leonora Heyman and Mathilda Greenberg.

Lucchese Engaged for Ravinia Season

Josephine Lucchese, now on tour with the San Carlo Opera Company, with which she has been singing stellar coloratura roles the past two seasons, will also be prominent in the casts to be presented during the season soon to open in Havana.

On his return from Cuba, after a brief rest which will be in the nature of a belated honeymoon, since she went on tour immediately after her marriage to Capt. Adolfo Caruso in Philadelphia last fall, she will go to Chicago, where she has been engaged for ten performances with the summer opera company at Ravinia Park, directed by Louis Eckstein. The roles which she will sing there will include Violetta in La Traviata, Gilda in Rigoletto, Olympia and Antonia in Tales of Hoffman, Micaela in Carmen, Rosina in The Barber of Seville, Suzel in L'Amico Fritz, and the title parts in Martha and Lucia.

Miss Lucchese has also been engaged for a recital at the Chautauqua held at Orion Lake, Mich., on August 18.

Josef Schwarz to Italy and the Orient

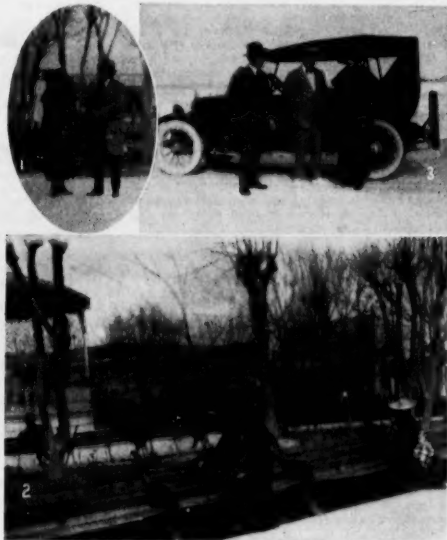
Josef Schwarz, immediately after his forthcoming appearance in Chicago, leaves for Italy, and will spend the summer in Europe where he has been engaged for a number of guest performances of opera. In the early fall he returns to America to fill a number of engagements which will take him to the Pacific Coast, whence he sails for the Orient, having been engaged by managers in Yokohama for a tour of the far East. He will return to America in time for a few additional dates in the late season of 1924 under the management of Hurok.

Current Engagements for Patton

Fred Patton, baritone, recently was heard in two performances in Sydney, Nova Scotia. Other appearances last month include Bridgeport, Conn.; Springfield, Ohio; Columbus, Ohio (two days at the Festival); Schenectady, N. Y., and Astoria, L. I.

The Tollefsens Paddle Across the Mississippi

Twenty-five concerts in five weeks, covering the South from El Paso to Jacksonville, with appearances in eleven States, was the Tollefsen Trio's recent contribution to the musical activities of the country. Commencing at Edmond (Okla.), at the State Normal College, the tour covered engagements in Texas, Louisiana, Arkansas, Mississippi, Florida, North and South Carolina and the Middle West. It was to be supposed, in a tour of such dimensions, that the carefully arranged schedule would go awry somewhere. The "somewhere" was not long in exhibiting itself, for two derailments near Pelham, Ga., and Greensboro, N. C., added



THE TOLLEFSENS EN ROUTE.

(1) Two Tollefsens in Mexico. (2) Augusta Tollefsen and an unsociable "Mex." (3) Paul Kefer, cellist; James Heaton, manager, and Augusta Tollefsen, pianist, in Daytona, Fla.

zest to the trip and caused the trio to arrive in town a few moments before concert time.

Itney trips of from five to thirty miles saved several audiences from disappointment (where trains had missed connections), and when trunks were late it was necessary for Mr. Tollefsen to preface the concert with an apology speech, in which he related the circumstances in a humorous vein, and regretted the absence of evening clothes.

"It is often a source of wonder," said Mr. Tollefsen, "whether an audience even takes into consideration the trials that beset an artist who tours. Take for example the incidents which befell us en route between Little Rock and Natchez, Miss. We decided to save time by going

straight south, rather than via Memphis, which is the usual route, and chose Collinston, La., as the intersecting point. We left Little Rock early Sunday morning, February 4, to play in Natchez the following evening—ample time to cover the distance comfortably. Collinston, La., was reached and proved a veritable 'dump' as far as its only hostelry was concerned. We expected to leave the next morning about 7:30, arriving at Natchez about 1:00 p. m. This occurred during the cold snap in the South; the ground was covered almost as far as the Gulf. The night at the Collinston Hotel was a memorable one; no fires in any of the rooms except the dining room and the foyer office. We slept with our clothes on, nibbled at a forbidding breakfast, paid our bill and were ready to depart before 7:30—all this in fond anticipation that Collinston, La., would soon be a recollection of the past, to be avoided in the future. Such was not our luck, however; our train was an hour late, and that hour kept spreading in size until by noon it had become four and a half hours. It was 1:45 p. m. when this 'morning train' pulled out of Collinston, and we then figured that we should reach Natchez not much later than 6 p. m., and that our troubles were at an end; but a surprise was in store for us. The conductor told us that he was not going through to Natchez, but that we should get off at Ferriday and wait for the afternoon train, due in an hour, which would pull us into Natchez at 7:15 p. m.—if on time, if on time. We reached Ferriday about 6 p. m. and learned that the next train would be three hours late, so set off to find someone to drive us over, and finally secured a man with a good sized car. He could go no further than Vidalia, La. (on the Louisiana side of the Mississippi), and told us a ferry ran across to Natchez every thirty minutes. This all sounded hopeful! Duly arrived in Vidalia, at the pier we were informed that the regular ferry was laid up for repairs, but he would try to make it in a small launch, which the operator cheerfully observed was giving him much trouble and was running on one cylinder. Catching sight of two or three good lousy oars I felt at ease, determining to go back, if necessary, to the methods of my Norwegian ancestors, who crossed the Atlantic in open boats propelled by oars a thousand years before cylinders were in vogue.

"As a fitting climax to the day's festivities the cylinder gave up the ghost and we all set to and paddled across, landing, or rather being helped up on the disabled ferry. It became then a case of fly to the hotel, dig out some music, a hasty brush up and fly to the concert. You will note the omission of supper!

"The Natchez audience was most gracious, and the newspapers next morning made much of the old adage that 'clothes don't make the man.'

"Days of real enjoyment were spent in Florida, where the trio made appearances at Daytona Beach, Winter Park and Jacksonville.

"The trio has just signed a contract with the Ellison White Bureau, of Portland, Ore., for a tour on the coast during November of this year."

A Busy Spring for Frank Cuthbert

Among recent appearances of Frank Cuthbert, bass, was that as soloist at the Good Friday service at Grace Church, Orange, N. J. He also sang the part of Christ in the Bach Passion when that work was given at St. Bartholomew's Episcopal Church in New York, with David McK. Williams

directing the augmented choir. April 9, 10 and 11 found him appearing at the Halifax (Nova Scotia) Festival, where he sang the bass role in the Verdi Requiem and Samson and Delilah and numbers in a miscellaneous program. Thursday, April 12, he sang The Messiah in New Glasgow, N. S., and April 13 a miscellaneous program in Truro, N. S. He appeared May 1 at the Syracuse (N. Y.) Festival, singing the bass solos in Haydn's Seasons, and on May 4 he is booked for the Springfield (Mass.) Festival, where Samson and Delilah again will be presented in concert form.

Evelyn MacNevin Under Johnston Management

Evelyn MacNevin, contralto, who has been termed a "statuesque young beauty with a voice like the golden sunshine," is now under the management of R. E. Johnston. When she appeared in Aeolian Hall last season, the New



EVELYN MACNEVIN

York Tribune said of her: "Evelyn MacNevin disclosed a remarkably fine and naturally opulent voice, wide in range and dramatic in quality. As an interpreter she displayed intelligence and authority. Her voice is beautiful and her diction fine."

Miss MacNevin has already scored successes throughout the United States and Canada. Her remarkable beauty, the richness of her voice, and her charming personality unite in making her one of the most thoroughly delightful and satisfying young artists now appearing in public.

EFFA ELLIS PERFIELD DIRECTORY OF TEACHERS

By EFFA ELLIS PERFIELD, 121 Madison Ave., (30th Street), New York City

Phone: Madison Sq. 9069

NEW YORK

C. KATE BEACOM
Piano and Class Work
621 E. 29th St., Brooklyn
Phone: Mansfield 1297

EDITH BEARDSLEY
Piano and Classes
Pupil of Xavier Scharwenka
253 West 91st St., Tel. Riverside 1215

EMMA BECK
124 West 12th St., New York
Phone: 3715 Chelsea

RUTH CARLMARK
Accompanist and Piano Instruction
Pupil of La Forge-Berumen Studio
436 Sterling Place, Brooklyn

MAUDE TUCKER DOOLITTLE
164 22nd St., Jackson Heights, Elmhurst, L. I.
Phone: 2477 Newtown
Carnegie Hall, Room 803-4, Wednesdays
Phone: Circle 1536

KATHRYN DRIGGS
Pupil of Moszkowski and Victor Wittgenstein
Teacher at Seville School for Girls
15 Clarke St., Brooklyn Phone: 1394 Main

OLGA FISHER
Piano and Class Work
93 Junction Ave., Corona, L. I.
Phone: Havemeyer 0531

MILDRED HAIRE
Five years Director of Piano at Seville School for Girls and four years director of theory department at Greenwich House Music School.
365 West 23rd St., N. Y. Phone 9144 Watkins

RUTH JULIAN KENNARD
Piano and Class Lessons
530 West 119th Street, N. Y.
Phone: Cathedral 5613

MARY EDNA LAWRENCE
Musical Pedagogue
Individual Piano Lessons
Class Lessons in Musicianship
Gold Street, Rosedale, L. I.
Phone: Laurelton 1746

IDIS LAZAR
Concert Pianist and Teacher
50 Morningside Drive, Apt. 43, New York
Phone 7770 Cathedral

JEANNETTE C. LEIDY
Piano and Class Work
416 West 122nd St., N. Y. Phone: 4475 Morn.

GERTRUDE LEONARD
Pupil of Heinrich Gebhardt
Teacher 1929-21 at Seward School, Toledo, Ohio; 1922 at Riverdale County School, N. Y.
29 Orchard Place, New Rochelle.

JENNIE S. LIEBMAN
Piano and Class Lessons
1140 St. John's Place, Brooklyn
Phone: 0981 Decatur

RICHARD McCLANAHAN
Grad. Mus. A. B.
Director of Music, Riverdale Country School
Telephone Kingsbridge 3123

MME. SCHUBERTH-NEYMANN
Piano Ensemble and Individual Lessons
Steinway Hall, Studio 9B, New York
Phone: Stuyvesant 0500

MRS. WILLIAM D. REED
Piano and Class Lessons
34 West 96th St., Riverside 4634

LESLEY GUEST REILAND; Mus. B.
Member of the Piano Faculty, Syracuse University, Syracuse, N. Y., 1911-1918
Studios: 869 Carnegie Hall, New York City
1410 Avenue H, Brooklyn, N. Y.

ADELE F. SOUTHARD
11 West 96th St., Riverside 9773

EMILY L. SNOW
Piano and Class Lessons
204 East 10th St., N. Y. Tel. 4428 Lexington

MARY C. STOWE
Teacher of Piano
Pupil of Ralf, Moszkowski, Thad Burnham
275 Central Park West, N. Y.

MRS. A. B. THOMPSON
Voice and Piano
Certified 22
Bayshore, L. I. Phone: 300 Bayshore

MABEL COREY WATT
Examining Normal Teacher
Directress of Music Flatbush School
Four Assistant Teachers
94 Prospect Park W., Brooklyn
Phone: South 3688-J.

HARRISON E. WOOD
Piano
5 Robins Place, Phone: 3652 Yonkers

MAUDE BALLARD WOOD
Teacher of Pianoforte
150 Lenox Road, Brooklyn
Phone: Flatbush 8872-J.

NEW JERSEY

RUTH E. JONGENEEL
Piano Lessons
119 North 9th Street, Newark
Phone: Branch Brook 6745

ETHEL Y. THOMPSON
President, Rosville Music Club
Individual and Class Lessons
11 Pittsfield Ave., Cranford

CALIFORNIA

ADELE DAVIS
Belvedere, Piano Phone: 3-M

ETHEL MAE OSBORN
Piano and Classwork
427 Moss Ave., Oakland
Phone: Piedmont 4659-W

ETHEL ALAIR
Piano Pasadena
167 W. Washington St., Phone: Colorado 4593

EDNA WHEELER BALLARD
Harp San Francisco
1191 Pine St., Phone: Prospect 2386

ILLINOIS

LUCY SPENCER
Director Children's Dept.
Columbia Conservatory of Music and Dramatic Art
Aurora
Phone: 235

INDIANA

EDITH LACEY
Pleasant Lake

IOWA

HAWAIIAN SCHOOL OF MUSIC
Mrs. Nina Warner, director
(All Stringed Instruments Taught)
701 2nd Ave. East, Cedar Rapids

ETTA GABBERT
Teacher of Piano, Pipe Organ, Harmony and Theory
Individual and Class—All Ages
Studio: 1934 Farnam Street, Davenport

MASSACHUSETTS

MARY BLACK
156 Newbury Street Boston

ANGIE WILDE
Piano
Summer Address: Duxbury
Winter: 169 Park Place, Brooklyn, N. Y.

MICHIGAN

DORIS GLEZEN
Piano and Theory Kalamazoo
517 Village Street Phone 995

MISSOURI

FLORENCE E. HAMMON
Examining Normal Teacher
Nine Assistants
Musical Art Bldg., St. Louis

OKLAHOMA

LEILA G. MUNSELL
Pianist, Teacher and Accompanist
Muskogee

PENNSYLVANIA

CORA SHEFFER ANTHONY
Piano and Voice
Individual and Class
616 West 3rd Street Williamsport

TENNESSEE

MATTIE EZZELL
Piano and Class Work
185 1/2 8th Ave. N., Nashville
Phone Main 3432

TEXAS

NELLIE HALL
Piano and Class Lessons
Erling, Apt. 2 Abilene
Phone 390

WASHINGTON

ALICE REYNOLDS FISHER
316 E. Birch Walla Walla

FLORA McCONAUGHEY
50 Park Walla Walla

CHARLOTTE McNEELY
Piano Everett
2603 Everett Ave. Everett

WISCONSIN

MADISON MUSIC SCHOOL
Laura J. Richards, director
Piano and Harmony
132 Lathrop Street Madison
Phone: Badger 3243

FOREIGN

CANADA

CARA FARMER
Piano and Class Lessons, Demonstrations
Certified Normal Teacher
Mothers' Creative Music Course
750 Bathurst, Toronto

CHINA

EMIL DANENBERG
Pianoforte Instruction
Pupil of Teichmüller (Leipzig)
The Albany, Hong Kong

OPINIONS OF THE PRESS

(Continued from Page 55).

Cornell Pupil Creates Fine Impression in Holyoke, Mass.

Rose Des Rosiers, a talented young soprano-pupil of A. Y. Cornell's, created a fine impression in her home town, Holyoke, Mass., when she appeared in a song recital at the City Hall Auditorium on Wednesday evening, April 11. Miss Des Rosiers has been in New York working under Mr. Cornell for the last year and her friends were much interested in the progress she has made since last heard in that city. Charming in appearance and with all the poise that could be desired, she went through her varied program admirably, revealing a voice of natural beauty which has been well schooled. The concert was a great success, both artistically and financially as one thousand dollars was raised with which Miss Des Rosiers will be able to continue her studies. The appended excerpt from the Holyoke Telegram is worthy of a glance, for it touches on the promise of a most successful career:

The old saying that "One is never a prophet in one's own town" was completely side-tracked yesterday, when Rose Des Rosiers, a Holyoke girl, who had come back to report progress in her training as a singer, really astounded her audience, in spite of the seventeen numbers on her program, the audience sat and called for more of the splendid variety of classics which this debutante pupil recitalist has mastered to the high mark of artistry.

After reading the impressions of reliable experienced operatic and concert artists, Holyoke expected much improvement from one who has only eight months of regular training to vouch for, but the verdict of the most sceptical was that the audience got far more than was expected. The singer was handicapped for having sung so many times before most of her hearers, during the several years spent in and around Holyoke before entering the Cornell Studios; then again several requests had been made that her decision to use the city hall auditorium be reversed on account of the unfavorable acoustics of the hall and so on. But the success of Miss Des Rosiers satisfied all that the confidence placed in her by both teacher and critics was fully warranted, and the complete transformation of this pupil, as a singer in so short a period speaks highly for Alfred Y. Cornell, who is admired by a large following, as a plain unostentatious hard working teacher. Forrest Lamont's testimony bears out this fact, when, after having traveled all over Europe and the two Americas, he strongly advised Miss Des Rosiers to stay with A. Y. Cornell until she has completed her preparation for a career.

The recital, as summed up by critics from Boston, Springfield and Manchester, N. H. studios renders the verdict that Holyoke's promising artist pupil has a voice of intense dramatic power, shifting freely to luscious lyric tones, and capable of rising into the light bird song sphere of coloratura style. The prolonged applause: added to the program a pleasing rendition of *Airs des Bijoux*, from *Faust*, Birthday by Woodman, and *The Little Damsel*, one of Galli-Curci's favorite numbers.

Many floral tributes and the gathering of numerous admirers around Miss Des Rosiers at the close of the recital showed that Holyoke was proud of her and wished her Godspeed in the work of completing her successful training.

An Oscar Saenger Artist Soloist with Young Men's Symphony

Phradie Wells, soprano, scored an emphatic success at the concert given by the Young Men's Symphony Orchestra at Aeolian Hall, Sunday afternoon, April 22. The New York press had the following to say of this young artist:

If the graphic curve indicating the progress made by Phradie Wells, the soprano soloist with the Young Men's Symphony Orchestra, yesterday afternoon at Aeolian Hall, continues as hereto, it is safe to predict that here will be one of our real Wagnerian sopranos. Yesterday she sang *Dich Theure Halle* from *Tannhauser* as her first solo, and sang it in a way that was thrilling. She has excellent stage presence, and youth, and a notable breath control; and to these is added a brilliant, rich voice of volume and ease in manipulation. Here is really the story of the afternoon.—New York World, April 23, 1923.

Miss Wells displayed a voice of fine dramatic power.—New York Herald, April 23, 1923.

There was a youthful freshness in the voice of Phradie Wells, soprano, whose splendid singing of Elizabeth's aria from *Tannhauser*, came as a surprise to a New York audience. She looked the part, and sang the music with a commanding volume and quality of tone. If the young musicians of America are to be encouraged in their art such concerts as this should be frequent and popular.—New York Evening Mail, April 23, 1923.

Miss Wells' voice is clear and powerful.—New York Tribune, April 23, 1923.

Maurice Aronson Artist-Student Scores with Orchestra

Amelia Umnitz, artist-student of Maurice Aronson at the Chicago Musical College, recently appeared as soloist with the Erie Symphony Orchestra (Erie, Pa.), and is referred to as follows by the Dispatch-Herald of that city:

It was after this number that Miss Umnitz made her appearance, playing with the orchestra the Chopin andante spianato and polonaise. This composition is filled with pitfalls for the unwary but Miss Umnitz betrayed not the slightest fear of the obstacles that are to be encountered. She played the piece in the most thoroughgoing fashion, exhibiting unexpected technic and expression and a sympathetic understanding. Her touch throughout was delicate but sure and she played with a vim from start to finish. Miss Umnitz is young; she has been well grounded in the piano and, if she decided to go in for concert work in the future her performance yesterday afternoon will be sufficient recommendation.

Her second numbers were the clever and difficult *Gnomes* from Liszt, with its queer and quirky runs, and the C major rhapsody of

Dohnanyi's. In the Liszt piece Miss Umnitz gave an inspiring performance of digital expertness, combined with a sureness of herself that brought a veritable ovation of applause. And it was every bit deserved.

Greta Rost and Foster Why Please Again in London

Greta Rost, contralto, and Foster Why, bass, have won more success in the English Capital. A few press comments of their second recital follow:

The second recital given by Greta Rost and Foster Why at Aeolian Hall on Thursday evening deepened very much the impression derived from the first. Both have fine voices and sing with the assurance derived from cultivation and experience. Miss Rost is a rich contralto and Mr. Why a bass-baritone of ringing quality.—Referee.

They presented a selection of songs strangely varying in artistic



GRETA ROST AND FOSTER WHY

merit and rendered all with like wealth of tone and objective expression.—Musical News and Herald.

There was a large audience for the second recital of Greta Rost and Foster Why on Thursday evening last. The first recital was given last October when these two gifted artists made their first appearance on an English concert platform. They had a most enthusiastic reception and their fine renderings were greatly enjoyed.—Musical Opinion.

Very well deserved was that excellent reception given Greta Rost and Foster Why. Both artists exhibited again that notable combination of gifts by which they won the favor of London three months ago.—Lloyd News.

Greta Rost is clearly a contralto of distinction. She has a rich and pure tone, easily produced, a tone capable of coloring to meet the record of a song and a very fine breath control.—Musical Opinion.

It must have been most gratifying to all concerned to note the splendidly full house, and the applause at Aeolian Hall on Thursday night. Encores numerous and the general management reflected the success of Daniel Mayer and Company. Greta Rost favored song to her own accompaniment and her massive tone made considerable appeal. Of Foster Why it is a great pleasure to record the freedom with which he uses his bass-baritone, an excellent model for aspirants in this direction. His selections had an . . . masculinity of delivery that was infectiously invigorating. In *Marshall's* duet, *Friendship* the two joined forces to the immense pleasure of a well gratified audience.—Era.

Miss Rost is the embodiment of musical energy.

Foster Why's powerful and sympathetic voice was equally at home in English, French and German songs.—Daily Graphic.

If we might judge from the attendance at their recital last night, it might be assumed that The Whys have in a very brief time acquired a remarkable following in London since not a seat in the house was unoccupied and hard working critics were compelled to stand. Miss Rost is indeed an effective singer. Mr. Why with his big rolling tones found plenty of favor.—Westminster Gazette.

Baritone Capouilliez Returns from Long Tour

Francois Capouilliez, basso cantante, has been on a long concert tour since last October, visiting almost every important city of the country. During January he appeared in

these cities: Topeka, Wichita, Tulsa, Oklahoma City, Dallas, Ft. Worth, San Antonio, Galveston, Houston, Meridian, Little Rock, Memphis; and in February Birmingham, Nashville, Louisville, Dayton, Cincinnati, Chattanooga, Atlanta, Jacksonville, Tampa, Savannah, Charleston, Washington; in March he visited Charleston (W. Va.), Pittsburgh (Carnegie Hall), St. Louis and Kansas City. During May and June he will tour the Eastern states of Pennsylvania, Connecticut, New York and through Canada; Ottawa, Montreal, Quebec, etc. In every city he was remarkably successful in winning splendid press comments. We quote from the Washington, D. C. Times:

Mr. Capouilliez has a voice that is pleasing. He is evidently a finished product musically. His diction is perfect and his breath control marvellous.

The concert was thoroughly enjoyed by a large audience to which the artist appealed in unusual manner. He is a stranger in Dayton, this being his first appearance here, but so thoroughly was he enjoyed and so rich and velvety his voice that any other concerts in which he may appear are already assured of success.—Dayton, Ohio, Daily News.

Capouilliez appeared in a program that was distinctly different from the kind one is accustomed to hear, in that it contained many rarely heard compositions of the well known composers. Capouilliez made a very favorable impression with his first group of songs, which deepened as the program progressed. His voice is rich and mellow and of a very pleasing quality, and he has a dramatic temperament with which he colors changing sentiment in each song, several of them being almost acted.—Nashville Tennessean.

The Stroller Entranced by Nyiregyhazi

Mr. Chapman of the Rubinstein Club selected Erwin Nyiregyhazi, the young pianist, for the Maine Festivals next fall, whereupon The Stroller was so delighted that he expressed his enthusiasm in a long column in the Portland Evening Express—part of which follows:

When I read that Mr. Chapman had booked Erwin Nyiregyhazi I was again convinced of the almost uncanny power the director of the festivals has in picking winners before they have attained the country-wide fame that is really their due. It was Mr. Chapman that introduced Galli-Curci to this part of the United States sometime before that superb soprano had made her sensational New York debut—to say nothing of the many other singers who have become world famous. It just happens that I know something of this great artist. Indeed, Nyiregyhazi did me the honor to play in private for me at a little impromptu concert just about a year ago in the Knabe establishment on Fifth Avenue in New York City. We were entranced by the youthful pianist's brilliant playing.

When he first came over he wore his hair with a Dutch cut that hid his ears and gave him a rather distinguished appearance. When I met him in New York last April the long locks had vanished and I hardly recognized him. He was wearing natty American clothes. "They made me cut my hair short," he said to me. "How do you like it—this way or the other way?"

When he plays you wonder where all the dynamic force comes from, for one of the marked characteristics of his playing is his tone producing power. He is in his early twenties, and he has a most brilliant future ahead of him. He made a tremendous impression this season, and only a short time ago I received a letter from Merle Armitage of Los Angeles telling me what a hit Erwin had made in California. He said in part: "Nyiregyhazi gave six concerts under our management in southern California, each one, including the Los Angeles appearance at Philharmonic Auditorium, to capacity audiences. To relate the facts sounds wild enough, for I have never seen such excitement at a recital of music for the piano. At his first concert he played fifty minutes of encores and at his second concert fifty-two minutes of encores were demanded by 3,000 people who cheered this lad like a football hero. He is painfully modest but co-operated with us in everything we asked him to do. He was photographed in high powered cars with movie stars and was the guest at a dozen receptions and social affairs during his stay out here. A recital by Nyiregyhazi is about two hours of thrills."

So you see what a treat is in store for you at the Exposition Building next October when he will be the feature of the second night's concert.

Meisle and Barstow in Bridgeport

Kathryn Meisle, contralto, and Vera Barstow, violinist, recently gave the final concert of the musical series of the Wednesday Afternoon Musical Club at Bridgeport, Conn. The largest audience of the season greeted them and the press was most enthusiastic as the following notice from the Bridgeport Evening Star, April 12, shows:

The last artists' concert of the season of the Wednesday Afternoon Musical Club was, with the exception of the Myra Hess concert, the best of the year. Vera Barstow, violinist, and Kathryn Meisle, contralto, not only presented a most interesting program but their artistic work brought forth the most enthusiastic plaudits of the of the biggest audiences at any of these concerts. . . . Miss Barstow introduced several new compositions, all of them well worth while. She obtained a nice rounded tone from her instrument and her technic was excellent. Her intonation was correct at all times and not the least admirable was her very pleasing personality. She had a most able assistant at the piano in the person of Gladys Barnett. In response to appreciative applause she gave two encores—*Songs My Mother Taught Me* (Dvorak), and *Liebessfreud* (Kreisler). . . . Miss Meisle proved to be that rarity nowadays, a contralto who is content to be one, and who has no aspirations to be a soprano or a mezzo-soprano. Her voice is well placed, is deep, rich and warm. She has a splendid range and the contralto quality carries throughout its extent. Her power is rather extraordinary and she handles her voice splendidly. The songs she presented yesterday covered a wide range both in language and in theme and all were done full justice. Particularly beautiful was *Transformation* (Winter Watts). It is a distinct treat to hear such artistic work coupled with a voice that is so beautiful a means of expression. Miss Meisle was accompanied by Eril Betsy who gave her admirable support. She sang two encores, the lovely *O Memory* (Rudolph Ganz) and *The Bond Unbreakable Boy* (Stanford).

MISCHA ELMAN

Celebrated Violinist

Suzanne Keener

TITO SCHIPA

Photo © Lumiere, N. Y.

Available for concert appearances in America
Entire Season of 1923-1924

Booked Exclusively Through the
Mischa Elman Concert Direction
MAX ENDICOFF, Manager

728-729 Aeolian Hall New York
STEINWAY PIANO VICTOR RECORDS

Coloratura Soprano
with Metropolitan Opera Company

Exclusive Management:
R. E. JOHNSTON

L. G. Bred and Paul Longone, Associates
1451 Broadway New York City

"PRINCE OF THE
RECITALISTS"

Management:
EVANS & SALTER

506 Harriman National Bank Bldg.
Fifth Avenue and 44th Street, New York
Mason & Hamlin Piano Used Victor Records

NEBRASKA MUSIC TEACHERS CONVENE IN OMAHA

Noted Lecturers, Silber and Chicago String Quartet, Local Musical Organizations and Contests Combine to Make an Interesting Three Day Session—St. Olaf Lutheran Choir and Schumann Heink Prove Large Attractions

Omaha, Neb., April 22.—The seventh annual convention of the Nebraska Music Teachers' Association was held in this city April 2, 3 and 4. The welcoming address was delivered by J. H. Beveridge, local superintendent of schools, and the response by Karl E. Tunberg, president of the association. Charles Amador, baritone of York, lent his rich voice to the interpretation of a group of songs at the opening session.

A lecture by Otto Kinkeldey, chairman of the music division of the New York Public Library, was the feature of the afternoon gathering. The subject The Growth and Development of Keyed Instruments was treated by Dr. Kinkeldey in scholarly and exhaustive fashion. The evening brought a piano recital by Sidney Silber, former president of the association and at present dean of the Sherwood Music School of Chicago. Mr. Silber's chief offering was MacDowell's Tragic sonata, besides which there was a group of Schumann's pieces, another by Chopin, and a modern list comprising numbers by Erich Wolff, Friedman, Juon, MacFayden and Liszt. The pianist proved anew the extent and completeness of his artistic equipment, performing this taxing program with technical skill and a high order of interpretative finish.

PROGRAMS OF SECOND DAY.

Local music clubs furnished the programs for the second day, the Friends of Music presenting a symphony concert in the morning, the Fortnightly Club a Nebraska composers' program in the afternoon, and the Monday Musical Club giving a reception for the members of the association at the home of the president, Mrs. Leo Hoffmann.

For the morning concert an orchestra of ample proportions had been carefully rehearsed under the baton of Robert Cusaden, who led the players with skillful and practiced hand through a performance rich in color, with a shifting nuance and effective climax. Works performed were Mendelssohn's Hebrides overture, the symphonic poem Andromeda and the Storm King, by Augusta Holmes; Farewell to Cucullain, by Percy Grainger, and Tchaikowsky's Italian caprice. Corinne Paulson, pianist of this city, was soloist, giving a well-rounded and finely balanced performance of Saint-Saens' fifth concerto.

The Nebraska composers' program was under the direction of Mrs. J. R. Cain, Jr., and included works by Howard Kirkpatrick, Cecil Berryman, Hazel Kinsella, Stanley Letovsky, Jean Lindsay Carlson, J. A. Parks, Sigmund Landsberg, T. R. Reese and Wallace Wheeler.

In the evening the Chicago String Quartet provided an excellent program of ensemble music. In Beethoven's quartet, op. 18, No. 2, Jounen's Serenade Tendre, and Ravel's

quartet in F it displayed all the virtues of a well schooled and thoroughly grounded organization.

THIRD DAY.

The morning session of the third day was devoted to the usual business meeting and election of officers. Grand Island was selected as the next meeting place and officers elected were Jane Pinder, Grand Island, president; Lura Schuler Smith, Lincoln, vice-president, and Alice Musselman, Grand Island, secretary-treasurer. In the afternoon the West String Quartet of Omaha gave a short program, following which a lecture on The Relations of Private Music Teaching to our Public School Instruction was delivered by Osbourne McConathy, of Northwestern University, who dealt with the subject in an authoritative and stimulating way.

The final meeting took the form of a concert given by the gold, silver and bronze medal winners in the contests held in the course of the convention. As there were eighteen of these medalists, space forbids a mention of their names, but the quality of the work shown was amazingly high and speaks eloquently for the character of pedagogical work being done in the State.

LUTHERAN A CAPELLA CHOIR HEARD.

The fame of St. Olaf's Lutheran Choir has gone out before them to such measure that its concert here attracted an audience of several thousand whose interest was held and intensified from the opening motet by Bach to the closing number by F. Melius Christensen, the conductor and moving spirit of the body. The superb singing of this organization has won for it a safe place in the esteem of all local music lovers.

SCHUMANN HEINK LARGELY APPLAUDED.

Schumann Heink appeared here last evening before an audience which packed the large auditorium. She came as the closing attraction in the course of the Business and Professional Woman's Department of the Chamber of Commerce. The audience was in a holiday mood and quite willing to applaud everything the singer did. Florence Hardeman, violinist, and Katherine Hoffman, accompanist, assisted.

J. P. D.

Broadcasters Oppose Composers' Demands

Radio broadcasters, representing Chicago and twelve surrounding States, organized at the Drake Hotel, Chicago, on Wednesday, April 25, the National Association of Broadcasters to lead the fight against the American Society of Composers, Authors and Publishers over the use of copyrighted music. The broadcasters will fight to a finish to reinstate popular songs and jazz dance music in their concert programs. Thorne Donnelly was elected temporary president of the new association, with Powell Crosley as secretary, E. F. McDonald, Jr., as treasurer, and Charles E. Erbstein volunteered to act as attorney and announced that he was ready to carry the fight into the United States Supreme Court if necessary. The well known Chicago criminal lawyer stated: "The situation is the same in some respects as the fight waged by the composers against the

phonograph people sometime ago. The phonograph people, however, were making money out of the popular music, and for that reason the composers won out. In our case, the broadcasters make no money and, on the contrary, give the music priceless advertising."

On the other hand, J. C. Rosenthal, secretary of the music producers, asserts that the radio concerts would go dead were it not for the use of their hits. The contention of the composers and publishers is that a royalty should be demanded and obtained from the broadcasters for use of their hits.

For the last two weeks, in Chicago and surrounding cities and States, deprived of popular songs and dance music, the concerts have been less in demand and have been nicknamed "dry" by radio fans.

Jeannette Vreeland's Bookings Increase

Among the many engagements that are continually being added to the bookings of Jeannette Vreeland are four consecutive concerts in four days. April 30 she sang in Boston, Mass., at Jordan Hall with the Men's Federated Glee Clubs of Greater Boston; May 1 and 2 at the Central New York Festival, singing a performance of Haydn's Seasons with the Festival Chorus under Howard Lyman, and on the second day giving operatic arias and a group of songs with the Cleveland Symphony Orchestra, under Nikolai Sokoloff. Today, May 3, she will fill an engagement in Hamilton, Ontario.

Besides these engagements, Miss Vreeland's past successes have been the cause of bookings at the Columbus (Ohio) Festival in a performance of Judas Maccabaeus; with the Reading Choral Society, Reading Pa., in Mendelssohn's Hymn of Praise, and the following evening in Montclair, N. J., singing Mark Andrews' The Highwayman, an aria and a group of songs.

Miss Vreeland's bookings will keep her in and around New York until early summer.

SUMMY'S CORNER

NOTABLE CONTRIBUTIONS

To Piano Literature by the Distinguished American Composer	
ARNE OLDBERG	
SUITE CHARACTERISTIQUE, No. 3.....	1.00
Au Berceur—White Caps—Revery—Song of the Moon— Le Retour	
A SUMMER NIGHT (Seven tone poems).....	1.00
Twilight—Song Without Words—The Elf—Will o' the Wisp—On the Lake—Dance of the Broomies—Sunrise	
PRELUDE, Op. 5, No. 1.....	.40
TROIS MORCEAUX, Op. 12.....	.40
No. 1 Berceuse.....	
No. 2 Chanson Triste.....	
No. 3 Capriccio.....	
CLAYTON F. SUMMY CO.	
Publishers	
429 So. Wabash Ave.	Chicago

MILAN LUSK

Concert Violinist

Management: LUDMILA WETCHE 206 W. 99th St., N. Y.

BERGEY

Chicago Opera School
Lyon & Healy Bldg., Chicago

LOVETTE, Welsh Pianist

Teacher of International Reputation

EVA WHITFORD LOVETTE

ART OF SINGING

A Limited Number of Resident
Students Accepted

2019 N Street, N. W. WASHINGTON, D. C.

Moritz Emery

PIANO TEACHING VOICE

1617 Spruce St., Philadelphia

baritone



CECIL FANNING

BERTRAND - BROWN
PERSONAL REPRESENTATIVE
AEOLIAN HALL - NEW YORK

GORDON CAMPBELL

Vocal Coach—Professional Accompanist

17 Peschke Str., Berlin-Steglitz

JOHN HEIMEL

Concert Violinist and Pedagogue

Studio: 151 Second Avenue (near 9th Street)
New York City Telephone Dry Dock 4070

CHARLES WAKEFIELD CADMAN

COMPOSER-PIANIST

In Recitals of His Composition and His Famous
"Indian Music-Talk."

2220 Canyon Drive Hollywood, Cal.

GRANBERRY PIANO SCHOOL

Carnegie Hall, New York

SUMMER

Courses for
PIANISTS
TEACHERS
ACCOMPANISTS
Sight, Touch and Hearing. Booklet
Mr. Granberry will again have charge of the music in
the University of Georgia Summer School, giving courses
for the Professional Training of Music Teachers.

DO YOU STUDY SINGING?
ARE YOU MAKING PROGRESS?
IF NOT, WHY?

Read—"THE SECRETS OF SVENGALI"
By J. H. Duval
And You'll Find Out
\$2.00 at all Music Dealers and Booksellers
Published by James T. White, 70 Fifth Ave.,
New York City

—To Visitors to England—

MR. MURRI MONCRIEFF

Diploma Canto, Conservatorio Napoli
Voice Consultant

Production and Training for Opera. Vocal Troubles
in Singing or Speaking, Hoarseness, etc., removed
entirely. 5 Princes Street, Cavendish Square,
London, W. 1. Telephone Mayfair 4030

AMERICAN CONSERVATORY

Chicago's Foremost School of Music and Dramatic Art

Ninety Artist-Instructors

Catalog Mailed Free

John J. Hattstaedt, President, Karleton Hackett, Adolf Weidig, Henriot Levy,
Associate Directors.

KIMBALL HALL, CHICAGO, ILL.

KANSAS CITY CONSERVATORY OF MUSIC

KANSAS CITY, MO.

Piano, Voice, Violin, Expression, Dancing

JOHN A. COWAN, President

ARNOLD VOLPE, Musical Director

Send for Catalog

Cincinnati Conservatory of Music
INCORPORATED

Founded 1867 by Clara Baur. A Complete School of Musical Learning. A Faculty of International Reputation. Ideal Residential Halls on Beautiful Wooded Campus.

56th Summer Session
Six Weeks' MASTER
CLASS Conducted by The
Great Pianist and Teacher

MME. MARGUERITE MELVILLE LISZIEWSKA
Intensive Course in PUBLIC SCHOOL MUSIC, State Accredited—for Six Weeks,
from June 15th to July 28th, 1923. PROGRESSIVE SERIES OF PIANO LESSONS
All Departments open until Aug. 1st. Students may enter at any time.
Send for announcement to Bertha Baur, Directress, Highland Avenue and Oak Street, Cincinnati, Ohio.

AMERICAN INSTITUTE OF APPLIED MUSIC

Metropolitan College of Music—Thirty-Seventh Season

Summer Session, June 18th to July 28th
Summer Rates, May 15th to September 15th
Special Pedagogy Courses for Piano Teachers

All branches of music taught by a Faculty of Specialists

KATE S. CHITTENDEN, Dean

J. LAWRENCE ERB, Managing Director

212 West 59th St. (Central Park South), New York City

Tel. Circle 5329

Management: DANIEL MAYER & CO.

Crafton House, Golden Square, W. 1

G R O S T F O S T E R W H Y
Contralto LONDON Bass-Baritone ENGLAND

SPECIAL MASTER CLASSES IN VOICE TECHNIQUE
W. HENRI ZAY with a VERITABLE MASTER IDEA be-
 hind them. Until August 1st. See
 The Practical Psychology of Voice, by
 pub. G. Schirmer, which is a Complete
 Vocal Method.
 Studio: 50 West 67th St.

Isaac Van Grove
CHICAGO OPERA ASSOCIATION
 Auditorium Theatre : : Chicago, Ill.

CHEV. DE LANCELOTTI
 (FROM THE "CONSERVATOIRE DE PARIS")
TEACHER OF PIANO
VOCAL COACH CONCERT ACCOMPANIST
 Studio: 294 West 92d Street Phone: Schuyler 5614

CECIL I. GUIDER
SOPRANO
 Now Booking
 A Management: James Guider 1947 Broadway, New York

EDGAR STILLMAN KELLEY
STEINWAY HALL - NEW YORK, N. Y.

SOUSA AND HIS BAND
JOHN PHILIP SOUSA, Conductor
 Now Booking Season 1923-1924
HARRY ASKIN, Mgr.
 1451 Broadway New York

MAY LEITHOLD
SOPRANO
 For Engagements 1923-24
 Address 420 Knabe Building New York

NYIREGYHAZI
 (Pronounced NEAR-EDGE-HARZI)
 "One of the most remarkable pianistic geniuses of all time."—New
 York Evening Mail.
 Management: R. E. JOHNSTON
 Associates: L. G. BREID and PAUL LONGONE
 1451 Broadway, New York City
 KNABE PIANO USED AMPICO RECORDS

CARL RIEMENSCHNEIDER
PIANIST
 (with LESCHETIZKY 1903-06)
 STUDIO: 722 The Arcade, Cleveland, O.

MUSIC Study for CULTURE and LIVELIHOOD
 Presented by the
TRINITY PRINCIPLE PEDAGOGY
 Unfolding the INNER FEELING and
 REASONING
 Send for Catalogue of European Tour, and
SUMMER SCHOOL, New York City
 Address
EFFA ELLIS PERFIELD
 121 Madison Ave. (30th St.) Phone 9690 Mad. Sq.
 NEW YORK CITY

Information Bureau OF THE MUSICAL COURIER

This department, which has been in successful operation
 for the past number of years, will continue to furnish in-
 formation on all subjects of interest to our readers, free of
 charge.
 With the facilities at the disposal of the MUSICAL COURIER
 it is qualified to dispense information on all musical subjects,
 making the department of value.
 The MUSICAL COURIER will not, however, consent to act as
 intermediary between artists, managers and organizations. It
 will merely furnish facts.

All communications should be addressed
 Information Bureau, Musical Courier
 437 Fifth Avenue, New York, N. Y.

OSCAR SAENGER
Studios 6 East Eighty-first Street
 Consultations and voice trials by appointment only
 Tel. 1644 Rhinelander L. Lilly, Sec'y

Guest Teacher, Chicago Musical College,
 June 25 to July 25 — 6 weeks' course.

Trabilsee Relates Interesting Anecdotes

Tofi Trabilsee, vocal teacher, has recently related in vari-
 ous papers and magazines some interesting anecdotes con-
 nected with his teaching experiences. He is always inter-
 ested in the development of fresh, young voices, and he is
 encouraging and helpful in restoring and correcting voices
 which have been treated badly. But there are limits to
 what any teacher can do, and Mr. Trabilsee often saves
 young students from disappointment by giving frank advice.
 One young man came to him early this season, offering a
 big sum if Mr. Trabilsee could place him in the Metro-
 politan. This Mr. Trabilsee told him he could not do,
 and the applicant was not of the Metropolitan type any
 way, but would more than likely make good on the concert
 stage.

"It is right," said Mr. Trabilsee, "that a student should
 have high aims, but he must work hard to achieve them.
 There are no short cuts in art." Another man wanted Mr.
 Trabilsee to give him a love of opera, for which he would
 "pay a large sum." As though one could buy a love for
 music!

Mr. Trabilsee says, regarding methods: "I think any
 method which deals with the natural making of song with-
 out 'push' or force is a good one. In my estimation the



TOFI TRABILSEE

best method of natural singing is the bel canto, which I
 teach my pupils. It is not a new nor difficult thing, but
 one of the old, simple methods used for hundreds of years.
 "Voice culture had a practical start about the year 590.
 At that time Pope Gregory established a school of choir
 singers who were to be systematically taught the art of
 correct natural singing. The teaching of singing went on
 in a haphazard way until about the year 1000, when Guido
 d'Arezzo formulated a method out of which the old Italian
 school of bel canto grew.

"In 1723 the first descriptive book of the bel canto method
 was written by Pietro Francisco Fosi, the title being Os-
 servazione Sopra il Canto Figurato, which was translated
 into English in 1742. Another work by a teacher of the
 old school was Riflessione Pratiche sul Canto Figurato,
 written by Giovanni Batista Mancini in 1776. This was
 practically a revision of Fosi's work.

"The method of the old masters was to teach voice place-
 ment in an easy, natural manner, without any forcing or
 strain. The pupil was taught to sing as naturally as he
 talked. The vowel 'ah' was the principal one used. Occa-
 sionally the dark 'e' was used in conjunction with 'a.'
 The breathing was of natural type. The pupil was told to
 breathe as when asleep and without forcing.

"The breathing method used then (intercostal diaphrag-
 matic) is still used today. The voice placement is the
 same, and except for a few minor changes the complete
 bel canto method of today is the same as that taught by
 d'Arezzo, Pachierotti and Valluti decades ago.

"Pupils should remember when practicing that there
 should be no forcing of breath, no dilation of the nostrils,
 moving of position, or change of tone. They should prac-
 tice as the old masters and the teachers of today explain
 in an easy and natural way and without force.

"Put the words in the breath' is the secret of easy,
 natural singing. If the pupils would heed this advice, and
 the advice of their teachers, there would be less throaty,
 reedy, nasal and guttural singers and many more exponents
 of the art of beautiful, free and easy, natural song."

Carroll Club Hears Fay Foster's Compositions

On April 8 an enthusiastic audience completely filled the
 auditorium of the Carroll Club, 120 Madison avenue, the
 occasion being the presentation of a program of Fay Foster's
 compositions. The participating artists (all pupils of Fay
 Foster) were Estelle Kleeman, soprano; Lou Stowe, mu-
 sical reader; Dr. Stephen McGrath, tenor, and Eugene
 Gravel, baritone, with Fay Foster at the piano. It was
 therefore decidedly a Fay Foster occasion.

As a rule an entire program by one composer is generally
 monotonous owing to a sameness of style. That this is not
 the case with Fay Foster's compositions was never better
 exemplified than on this occasion, the audience being uni-
 formly interested throughout, as the vociferous applause
 testified.

Three groups—The Japanese Sketches, a Negro group,
 and an Irish group—were presented in costume by Miss
 Stowe. Her work took the audience by storm. Dr. Mc-

Grath sang Winter, The Little Ghosts, and Dusk in June,
 so acceptably that the hearers refused to allow him to evade
 an encore, so Spring Tide of Love was added. Miss Klee-
 man made her initial appearance on this occasion and her
 clear, resonant and carrying tones as well as excellent dic-
 tion and unaffected stage demeanor, gained for her much
 praise; she sang My Menagerie, Star Tracks, and Secret
 Languages, and a duet with Mr. Gravel. Mr. Gravel also
 made his first formal appearance, and won favor at once
 for a well trained baritone voice of excellent quality and
 admirable diction, a delightful qualification which Miss
 Foster's pupils possess to a high degree. His number was
 Sunny Tennessee, which was sung for the first time, having
 been completed only a few days before; this song will
 undoubtedly become popular. The duet by Miss Kleeman
 and Mr. Gravel was especially delightful, the two voices
 blending admirably together.

After the program the artists were the guests of the
 Carroll Club for dinner.

Marie Sundelius "Makes Hit" in Wilson, N. C.

According to the Wilson Daily, "people would like to make
 a local institution of Sundelius." Recently the Metropolitan
 soprano appeared on the afternoon and evening program of
 the local Tobacco Growers' Association and "made a hit."
 The opening of the matinee performance was delayed and
 postponed. The artist arrived in the auditorium on time
 only to find that the program had lagged and that an im-
 portant local politician had not even gotten under way with
 his speech. An accommodating management offered to have
 the speaking stopped and allow the concert to begin.

"No such thing," said the diva. "I am going back to
 New York tonight but you will have these politicians with
 you forever. Let him go on and speak. I want to hear
 him anyhow, and I will sing when he finishes." Whereupon
 the soprano sat down and enjoyed the speech.

In summing up the review of the concert, the same paper
 remarked that "no more gracious singer has been in these
 parts before, and Marie Sundelius can get together an
 audience whenever she wants it hereafter."

Theo Karle an Opera Singer Too

Although Theo Karle is known widely as a recital and
 oratorio artist, the fact that he was at one time leading
 tenor of an organization which presented opera in English
 came to light recently in an interview which Mr. Karle gave
 to the Christian Science Monitor. Mr. Karle sang at least
 ten roles with this company, which flourished on the Coast
 about six years ago, and became a great favorite, especially
 as Lohengrin. It was the favor with which these English
 presentations met that led Mr. Karle to make a specialty of
 singing in English—and his diction is one of the best argu-
 ments for music in our language.

Ernest Davis and Mabel Austin Score

Daniel Mayer is in receipt of the following telegram from
 Mrs. H. H. Murphy of Erie, Pa., dated April 17: "Ernest
 Davis and Mabel Austin sang to a sold out house here to-
 night. We want them next season. Please give us date
 and terms."

A D SODER-HUEGK

EMINENT VOICE TRAINER AND COACH OF
 the following prominent singers: George Reinhard, Walter Mills, Marion
 Lovell, Ellis Marion Shilling, George Rothmel, Elsie Lovell-Hankins, Har-
 grave Kirkbride, Bernard Selram, etc.

From Tone Production to Artistic Finish
METROPOLITAN OPERA STUDIO
 1455 Broadway, New York
 Phone: 4119 Penn. and 2654 Penn.



KRANICH & BACH
 Ultra-Quality PIANOS
 and PLAYER PIANOS

Used and Endorsed by Musical
 Artists Everywhere, Including
Julius Koehl
 The Eminent Pianist

Denishawn Dancers Complete Season

Ruth St. Denis, Ted Shawn and the Denishawn Dancers ended their season in Montclair, N. J., on Saturday last, the performance there being the 180th for the season. The company has been on tour since October 2, since when it has been appearing nightly with the exception of the week before Christmas, when it laid off in Denver. In all, 130 cities were visited, the tour extending as far west as Denver, south to points in Texas and Florida, and north to Montreal and Minneapolis. In New York City alone sixteen performances were given, Chicago had four and Boston, Philadelphia, Baltimore, Washington, Milwaukee, Canton, Altoona, Akron,

London (Can.), Montreal, Grand Rapids, Madison, Oklahoma City, Peoria, Davenport, Omaha, Denver, Toledo, Atlanta, Houston, Lynchburg, Dubuque and Holyoke, two performances each. Five performances were given in St. Paul, Minn., and four in Minneapolis.

The coming tour which will open in Atlantic City on October 15 will find the company much larger, as several important solo dancers, graduates of Denishawn, will be added to the roster and the repertory will include four entirely different programs.

Mr. Shawn sailed for Europe on April 24 on the Berengaria. He will visit Spain, Italy and Northern Africa in search of new material for next season's programs.

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Berkshire Music Colony, Inc. (details in issue February 15)—\$1,000 for chamber composition which shall include one or more vocal parts in combination with instruments. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington avenue, New York City.

Chicago Musical College (details in issue March 8) Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Bush Conservatory (details in issue February 15)—Free scholarships for the summer school from June 27 to July 31. C. F. Jones, registrar, 839 North Dearborn street, Chicago, Ill.

Philadelphia Conservatory (details in issue March 1)—Free scholarships for the Summer Normal at Beechwood School from July 5 to August 2. P. D. Cone, Eastern Manager, Art Publication Society, 1702 Walnut street, Philadelphia, Pa.

Committee of the Stadium Concerts (details in issue March 8)—American composers, native born and naturalized, invited to submit unplayed manuscripts. Manuscripts will be received until June 1. Mrs. William Cowen, Room 712, Fisk Building, Fifty-seventh street and Broadway, New York, N. Y.

Baylor College—\$1,000 in scholarships and silver cups to winners in contests for piano, violin, voice, vocal quartet and orchestra. E. A. Schafer, Secretary, Baylor College, Belton, Texas.

American Conservatory (details in issue March 22)—Free scholarships for the summer session from June 25 to August 4. American Conservatory, 503 Kimball Hall, 300 S. Wabash avenue, Chicago, Ill.

Dudley Buck—Free competitive scholarship for the summer master classes at the University of Kansas, June 11 to July 21. H. L. Butler, Dean, School of Fine Arts, University of Kansas, Lawrence, Kans.

Chamber Music Association of Philadelphia (details in issue April 12)—\$500 for composition for string quartet. Score and parts must be in the possession of the Chamber of Music Association of Philadelphia, 1317 Pennsylvania Building, Philadelphia, Pa., not later than November 1.

Lorenz Publishing Company (details in issue April 5)—Three prizes amounting to \$325 for unpublished anthem. Contest ends July 1. Lorenz Publishing Company, 216 West Fifth street, Dayton, Ohio; 70 East Forty-fifth street, New York; 218 S. Wabash avenue, Chicago, Ill.

The Gunn School of Music and Dramatic Art, Inc.—Six scholarships for the summer master classes. The Gunn School of Music and Dramatic Art, Inc., 1254 Lake Shore Drive, Chicago.

W. A. Clark, Jr., president of the Philharmonic Orchestra of Los Angeles—\$1,000 for the best symphony or symphonic poem for orchestra and \$500 for the best chamber music composition (trio, quartet, quintet, etc.) by a composer of the State of California. Contest ends September 1. Caroline E. Smith, manager of the Philharmonic Orchestra, 424 Auditorium Bldg., Los Angeles, Cal.

Civic Summer Master School of Music—Free scholarships for the six weeks' session, June 25 to August 4. Secretary Civic Music Commission, Box 514, Winston-Salem, N. C.

Ithaca Conservatory of Music—About one hundred free and partial scholarships.—Ithaca Conservatory of Music, Ithaca, N. Y.

The Arts and Festivals Committee of the United Neighborhood Houses—\$100 for a community pageant. Competition closes October 1. Arts and Festivals Committee, United Neighborhood Houses of New York, 70 Fifth avenue, New York.

Otokar Sevcik—One violin scholarship for his New York class, beginning September 1. Otokar Bartik, Metropolitan Opera House Bldg., 1425 Broadway, New York.

Alabama State Federation of Music Clubs (details in May 3 issue).—Twenty-eight scholarships in prominent schools throughout the country and with noted private teachers offered to worthy talent in the State of Alabama. Mrs. W. L. Davids, Troy, Ala.

The Society for the Publication of American (Chamber) Music.—Manuscripts should be sent under nom de plume to William B. Tuthill, Secretary, 185 Madison avenue, New York City.

Viola Mitchell Shows Unusual Talent

At the home of Mrs. Richard Colgate on April 19, a number of guests had the privilege of hearing an unusual talent. Viola Mitchell, an eleven-year-old Pittsburgh girl, revealed in a typically "grown-up" program of violin music, a musical talent that is bound to win wide recognition. One could feel that here was natural genius, not forced, but being well developed. The big tones, energetic bowing, sure technic and mature style of playing were almost incredible in one so young. Her careful phrasing, accents and elasticity of rhythm were indeed commendable. She had the utmost assurance and poise, and yet the most pleasing part of it was that, with all this, she was still a child, self-possessed but natural and unspoiled. Her first number, the Tartini sonata in G minor, displayed her technical facility and accuracy. There was a firm, broad tone in the prelude and Allegro by Pugnani-Kreisler, and its wide reaches



Trinity Court Studio.
VIOLA MITCHELL AND HER GUARNERIUS VIOLIN.

were easily overcome. The Bruch concerto in G minor brought forth many bravos. The andante movement was particularly commendable for its smoothness and expression. Kreisler's Liebesfreud and the Old Refrain were two gems, the latter having true intonation and firmness even in the double stopping. The concluding number, Vieuxtemps' Polonaise, was executed with fire and dash. Andre Benoist supplied his expert piano accompaniments.

Little Miss Mitchell has had her entire training in violin playing (a period of about three and one-half years) entirely with Margaret Horne, to whom should go much credit for the musicianly and careful development of a natural talent. Among the guests were Mr. and Mrs. Albert Spalding, Daniel Mayer, Mrs. Edward De Copet and Mrs. Albert Dodge Smith.

Adelaide Gescheidt's Voice Analysis Class

The fifth and last session for this season of the Voice Analysis Class and Hour of Song was held at the Adelaide Gescheidt studios, 817 Carnegie Hall, New York, on April 4. An interesting program was sung after the class discussion and demonstration of Miss Gescheidt's Scientific Principles of Normal Natural Voice Production. Most interesting manifestations of the progress made during the season were given by the students. The music heard consisted of solos and ensemble music by such representative composers as Verdi, Reger, Franck, Verracini, Franz, Brahms, Hawley, Ross, Thome, Hue, Watts, Stephens, Caldara, Taylor, Clarke, Sibella, Fourdrain, Scott and Rachmaninoff, sung by Nelle Wing, Foster House, Frederic Baer, Jane Van Zandt, Leroy Zeluff and Irene Jacques. Anne Tindale was the capable accompanist.

Musical Feature at Harcum School

One of the most interesting features of the musical life at Harcum School is the ensemble class conducted by Michel Penha, solo cellist of the Philadelphia Orchestra. The members of this class are selected from the Studio Club of the school, which consists of the most advanced pianists. They all play piano and cello sonatas with Mr. Penha. The members of this class are: Duer Council, of Bryn Mawr, Pa.; Helen Gans, of Langhorne, Pa.; Elizabeth Gilman, of Ontario, Cal.; Elizabeth Haynes, of Washington, D. C.; Lucille Johnson, of Garden City, N. Y.; Louise Riley, of Haverford, Pa.; Isabelle Rudd, of Toledo, Ohio, and Virginia Straley, of Orlando, Fla.

Florence Trumbull's Recitals

Florence Trumbull, pianist, gave a recital at Steinert Hall, Boston, April 17. Another recent appearance was before the Evanston (Ill.) Club, April 9.

STEINWAY

THE moods and fancies of youth find sympathetic understanding in the sensitive mechanism of the Steinway. In the early years of musical effort, attainment seems so difficult and so far away. It is then there is vital need of just the encouragement which the Steinway never fails to give.

Its superior worth is accepted throughout the world without question. Yet the Steinway's cost is moderate, and terms are made convenient.

Write for illustrated literature.

STEINWAY & SONS

STEINWAY HALL

107-109 East 14th Street, New York

Subway Express Station at the Door

Musical Comedy, Drama and Motion Pictures

The theatrical attraction which occupied the first place for the past week was an all star cast offering *As You Like It*. This is the first effort on the part of a new organization American National Theater, an idea developed by Augustus Thomas and sponsored by the Producing Managers' Association. Marjorie Rambeau was the central figure and while most of the critics agreed that she was good, and was fairly intelligent in her interpretation, they did not hesitate to criticize the offering, and some reviewers were rather positive in their declarations. It seems that those who declared it was a poor production were the ones who were the best prophets, for the production opened on Monday night and closed on Saturday night, making a record of six days. And so it goes—more energy and efforts wasted in the wrong direction. In the first place, Marjorie Rambeau is not qualified to read the lines of Shakespeare in that for the last seasons she has acquired some atrocious habits, and generally amuses herself, much to the annoyance of her audience, by mumbling, and phrase after phrase is absolutely inaudible. These methods and tactics will not go with a Shakesperian production. While we were surprised that it closed so quickly it seemed almost inevitably doomed to failure.

The Theater Guild thought better and produced as its last offering of the season a revival of Bernhard Shaw's play, *The Devil's Disciple*. It was more like the real old Theater Guild with its strong and forceful plays and not some of the sordid efforts it has foisted on its subscribers. It had a real artistic come-back. It was given a fine setting, an excellent cast, and altogether a satisfactory production. This play by the way has not been presented here since offered by the late Richard Mansfield. This type of play suits admirably the talent of the Theater Guild, and many of its later offerings have certainly not been worthy, as far as the play itself is concerned, either of the time or the effort.

The other new opening was *Up Town, West*, which has been presented at special matinees at the Earl Carroll Theater, and it was offered last week as a regular presentation at the Bijou. There is a good chance for this new play. It has lots of interest and is highly dramatic. There is no reason why it cannot succeed.

It was announced in the columns of the *MUSICAL COURIER* last week that Earl Carroll, playwright and producer, was trying to get sixteen male voices for a new musical attraction which he will offer as a summer revue at the Earl Carroll Theater. In speaking to a representative he said that he was appealing to the musical students because they had to offer just exactly what he wanted for his new musical production. First and foremost these sixteen men must have good voices so that their ensemble singing for a double octet would be something so artistic that in itself it would be one of the features of the attraction, and this could only be accomplished by having good voices. Mr. Carroll also makes another stipulation. The singers must be tall and, of course, good looks also help. Mr. Carroll thinks that he should have no trouble in attracting the students who are in New York studying for the summer because they can continue their work and at the same time be making an income which will pay their expenses, and, best of all, train for a production and a Broadway debut. All of these points are very valuable and students should consider them seriously. Owing to his many duties Mr. Carroll has asked his friend, Arthur Lawrason, to try the voices of all applicants at his studio at the Nevada Hotel, at 225 Broadway. Mr. Lawrason is a well known teacher here and perhaps has presented more stars to musical comedy than any other teacher. Applicants will go to Mr. Lawrason's studio on Tuesday mornings and Wednesday and Saturday afternoons from two to five. They hope to make their selection before May 10.

Ruth Draper was heard again in her character sketches at the Apollo Theater. This time it was celebrating the fifteenth anniversary of the New York Diet Kitchen Association.

Last week came the announcement that Mrs. Fisk and Fay Bainter would be under the management of David Belasco for next season.

The Strand Male Quartet is the feature musical attraction at the Strand this week.

Nadia Reisenberg is the piano soloist at the Capitol.

The Rivoli and the Rialto are celebrating Mus.c Week with an elaborate program.

THE CAPITOL

The feature picture last week was *The Famous Mrs. Fair*. The film is exceptionally well presented and no one could say that the film had spoiled one's good impressions of a well known play—quite to the contrary. And particularly good was the acting of Marguerite de la Motte. The impressions were of Pagliacci and we believe that it was the most effective all around arrangement that we have yet heard. The cast was headed by Editha Fleischer, one of the principal sopranos with the Wagnerian Opera Festival Company. She sang beautifully and received a real ovation. Desiree La Salle, while his voice was wholly inadequate as Tomio, managed to give a great deal of expression to the prologue, and really received enthusiastic applause after the number. Max Brefel, as Canio, was also particularly good.

The dance numbers were two old favorites that one never tires of—*The Silhouette*, danced by Niles Zanou and Oumansky, to Arndt's fascinating melody, Nola, again received the usual cordial greeting, and Gambrielli repeated her dance *The Glow Worm*. The entire program offered here last week was most interesting, and particularly the picture.

THE RIALTO

The program for the seventh anniversary at the Rialto, which was celebrated last week, opened with *Les Preludes*, of Liszt. Joseph Littau conducted the Rialto Orchestra with his accustomed finesse and the audiences rewarded their efforts with hearty applause. However, it was not the Liszt work but Riesenfeld's Classical Jazz, which followed it, that was evidently the favorite. This time it was the delightful *March of the Wooden Soldiers* from Balieff's *Chauve Souris*, played with interesting variations and much pep by the Rialto Orchestra, the members bob-

bing up for a single bar solo and sitting down again almost before they were straightened up. To cap the climax some half dozen miniature ushers of dusky hue stalked across the theater in front of the orchestra and were apparently killed off in perfect time. For the sake of those who are horrified by such a sanguinary climax, it may be stated that they came to sufficiently to acknowledge the applause in the regular approved style. C. Sharpe-Minor at the Wur-litzer again pleased with his novelty number entitled: *So This is New York*. And then there was a fascinating Benda Mask Dance to properly round out the program. Paul Oscar was the Dandy, Lillian Powell the Sad Girl and Louise Boslet the Silly Girl. It is a number which has been seen before, but which only gives more delight with each renewed viewing. *You Can't Fool Your Wife*, with Leatrice Joy, Nita Naldi, Lewis Stone and Pauline Garon was the feature picture. An excellent comedy by "Our Gang," entitled: *A Pleasant Journey*, and the Rialto Magazine completed the bill.

STRAND

Richard Barthelmess and Dorothy Gish are always drawing cards for any feature picture. So naturally last week at the Strand there were thousands of admirers to welcome the first showing of their newest picture, *The Bright Shawl*. Joseph Hergesheimer's novel was given all of the local color that the most ardent fan of the movies could wish for. While we did not overly admire all the principals, the two favorites were all that could be wished for.

For a musical prologue, there was offered the Strand Quartet, an organization which has long been a favorite with those who go each week to this house. Their first number was *In Old Madrid*, and later, they sang *Juanita*. Both selections were rendered in their finished style which has always marked all of their performances.

THE RIVOLI

Pola Negri in the photodrama, *Bella Donna*, was so well received at the Rivoli during the week of April 15 that it was held over for another week, and again capacity audiences appeared to thoroughly enjoy the picture. The remainder of the program also remained practically the same.

MAY JOHNSON.

OBITUARY

Dr. Arthur Mees

Dr. Arthur Mees, the noted conductor and writer on music, died on April 26 at his home, 194 Riverside Drive, New York, following an illness of about five months.

Dr. Mees began his career as organist of the Cincinnati Festival, under the direction of Theodore Thomas, having



DR. ARTHUR MEES

attracted the attention of that great conductor when a young man. Acting upon the advice of Theodore Thomas, he went to Europe to pursue his studies. Arriving in Berlin, Rubinstein advised him to study piano with Theodore Kullah. He studied theory with Weitzmann and conducting with Heinrich Dorn. Upon his return to Cincinnati, in 1880, Dr. Mees trained the Festival Chorus. Later he became assistant to Theodore Thomas as conductor of the National Opera Company. When Dr. Mees settled in New York he became conductor of the Newark Orpheus Club and the Albany Festival. He was conductor of the Orange (N. J.) Mendelssohn Union for twenty-three years.

The year 1896 found Dr. Mees in Chicago, where he was assistant conductor to Theodore Thomas. Upon his return to New York three years later he became conductor of the Mendelssohn Glee Club. Dr. Mees' activities are well known in connection with the Worcester Festival, the Norfolk Festival, the Bridgeport Oratorio Society, and the Boston St. Cecilia Society. He received the degree of Mus.Doc. from Alfred University in 1901.

Dr. Mees wrote the book, *Choirs and Choral Music*, for Scribner's Music Lovers' Library, and for ten years he wrote the program annotations for the Philharmonic Society of New York. He also was responsible for the Worcester Festival program book and the Chicago Orchestra

AMUSEMENTS

KNICKERBOCKER THEATRE 87th and 30th Street. Evenings 8:15
Matinees: Wed. & Sat. at 2:15
Pop. Wed. Mat. Entire 1st Bal. \$1.00, 2d Bal. 50c., Orch. \$2.00
Henry W. Savage offers The Comedy with Music Sensation
"The CLINGING VINE"
with PEGGY WOOD
and a Brilliant Singing Cast
Book and Lyrics by Zelda Sears Music by Harold Levey

ROBERT C. BENCHLEY in LIFE says:

"It is interesting to note that when you hear a musical comedy spoken of as being especially superior in the quality of its score and the ability of its singers, relying on the appeal of high-grade music rather than the less expensive jazz, you are quite likely to discover on its program—'The Messrs. Shubert present.' To them belongs the credit for having brought 'Blossom Time' to Broadway—the phenomenal success of which they could hardly have foreseen—and now 'Caroline' has been added to the list."

TESSA KOSTA **CAROLINE** **AMBASSADOR**
IN THE SEASON'S MUSICAL GEM
Thea. 49. W. of B'y.
Eve. 8:15.
Mats. Wed. & Sat., 2:15.

World's Largest and foremost Motion Picture Palace
CAPITOL B'way at 51st St.
"Subway to Door"
EDW. BOWES, Mng. Dir.

Beginning Sunday, May 6th
Goldwyn Presents

"VANITY FAIR"

with Mabel Ballin, Hobart Bosworth, George Walsh, Eleanor Boardman

CAPITOL GRAND ORCHESTRA

ERNO RAPEE CONDUCTING
CAPITOL BALLET CORPS—SOLOISTS
(Presentations by ROTHAFEL)

Paramount Pictures
Theatres under the direction of Hugo Riesenfeld

The RIVOLI BROADWAY AT 49th ST.
DOUBLE FEATURE BILL

"THE RUSTLE OF SILK"

A Herbert Brenon Production
with Betty Compson and Conway Tearle

From the novel by Cosmo Hamilton

"A CRUISE TO THE FAR NORTH"

By Capt. F. E. Klein Schmidt
The Clavilux—Rivoli Concert Orchestra

The RIALTO BROADWAY AT 42d ST.

Second Week on Broadway

THOMAS MEIGHAN in

"THE NE'ER-DO-WELL"

By Rex Beach
C Sharpe-Minor—Famous Rialto Orchestra

books during his activity with those societies. Dr. Mees was a kind and modest man and known always to be ready to give any assistance to students. His knowledge of the technic of music was profound and exhaustive.

He is survived by his wife, Susan Howell Mees, and two brothers.

MONTGOMERY

(Continued from page 35)

reciprocity), Attalla; Mrs. Oscar Hundley (club extension), Birmingham; Mrs. W. L. Davids (scholarships and education), Troy; Mrs. James Campbell (legislation), Montgomery; Mrs. J. H. Lane (program exchange and course of study), Sylacauga; Bonnie Huff (printing), Wetumpka; Mrs. J. Sanford Mullins (public school music), Alexander City; Mrs. Philip Oster (State chorus), Birmingham; Mrs. C. Guy Smith (young professional and students' contest), Montgomery; Mrs. I. P. Levi (settlement schools), Anniston; with the following district presidents: Mrs. Joe Little (Bessemer); Mrs. I. Morris (Birmingham); Mrs. W. W. Harper (Selma); Mrs. F. B. Neely (Montgomery); Mrs. J. Lane Enzor (Troy), and Frances Allen (Gadsden).

CONVENTION GENERALITIES.

Three newspapers over the State devoted a page to music during the past year. Anniston Star, Dothan Eagle and Birmingham News and several more remain almost persuaded for the next year. Four music clubs reported programs of compositions by Mrs. W. S. Wilson, of Dothan; Florence Golsen, of Wetumpka, and John Proctor Mills, of Montgomery, with many others yet to give Alabama Day before the close of the season. Up to date Dothan Harmony Club has given the finest program of works, and boasts of having presented John Proctor Mills, poet-composer-singer-pianist, in the first program of his works in the State. The Ozark Music Club (Junior) presented Preston Well during the past season. Troy has a music department in its Public Library and others are to follow suit at an early date. Music in Alabama is progressing by leaps and bounds.

J. P. M.

Paris to Have Premiere of American Opera

Paris, April 17.—An American opera, Charles Wakefield Cadman's *Shanewis*, formerly in the repertory of the Metropolitan Opera, has been chosen for first performance at a new lyric opera house at St. Cloud, just outside Paris. Charles Hackett, largely responsible for the choice, is to appear in the principal tenor role and is also to act as stage manager. It is rumored that if successful the opera is to be taken to London complete with the original Paris cast.

G. C.

MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

THE MOVABLE VERSUS THE FIXED DO

A Discussion of the Relative Values of the Two Methods of Sight Reading as Applied to Public Schools

For many years there has been considerable discussion between advocates of public school music and supporters of conservatory methods concerning the relative values of the two systems of sight reading, and the ultimate effect upon pupils. It is important that we review for a moment the theory behind each system. The movable Do, the system at present in use in all public school systems in the United States, is sight reading reduced to its simplest terms. The pupil is required only to learn the diatonic major scale, and it is assumed that if this is mastered together with the attendant chromatics, the problems of sight singing are reduced. The first tone of the scale is always Do, and intervals are practised from each position on the staff. After the initial steps are accomplished sight reading becomes a matter of eye training rather than ear training.

The fixed Do is entirely different. Everything is accomplished from the scale of C major. C is Do, as are likewise C sharp and C flat. This same principle applies to every degree of the staff and involves a process of tone thinking which is very different from the method applied in the movable Do system. The advocates of the fixed Do system are the expert teachers who may guide the pupil through all the difficulties of such a problem. An important element involved in this practice is that the pupil finds great difficulty in working out this system by himself. The supporters of the fixed Do system put forward as their chief claim that the fixed Do sight reading method produces absolute pitch, a requisite for the concert singer or the player of string instruments. It has never been proved that absolute pitch is a necessary requirement for the average performer, particularly in this day of scientific accomplishment.

HISTORICAL REFERENCES.

Perhaps the outstanding accomplishment in the fixed Do method was the triumph of this system in the great conservatories of France. Here all students who applied for scholarships in the Paris Conservatory were required to be expert sight readers in the fixed Do system before they were eligible for scholarships. To prepare for this, the most intensive training was done by applicants who studied usually with the teachers of the conservatory before they made their application for admission. For many years the public schools of France followed this same method, but in a much modified form, because they realized that it was not possible to devote the necessary amount of time if other things were to be accomplished.

In Great Britain things were very different. The introduction of the tonic Sol-fa system practically abrogated the strict rules of the fixed Do. The reader will recall that in the tonic Sol-fa system no musical notation was used, the syllable names being substituted and actually printed out on the page. The advantage of this method was its great simplicity. Even the most untutored accomplished something in the way of sight reading by this method. Gradually the tonic Sol-fa system was replaced by actual musical notation, but the same principle was retained, that is, the first note of the scale is Do. By degrees this system was adopted in the schools of the United States, until we have today the most proficient type of sight reading so far as the needs of pupils are concerned, in practically all of our public school systems.

If the question were categorically asked, which of the two systems produces the more expert type of sight reading, we would be forced to say the fixed Do, but this result is accomplished only after years of intensive tutoring and application, and applies only to the very few who intend to make music a vocation, whereas the movable Do system affords to everyone an opportunity to get whatever enjoyment is possible out of the reading of music.

Dr. Hollis Dann, State Supervisor of Music, Pennsylvania, tells an interesting story of a visit which he made to France in 1912, at a time when a great many of the public schools of Paris were competing for a prize in sight reading. This competition was open to all nations, and it happened that a teacher from one of the London public schools decided to bring a chorus of his pupils over to Paris, not with the idea of entering the competition, but merely for the experience which they would get in attending such a meeting. The children from the Paris schools were trained in the fixed Do system—those from London in the movable Do. The teacher from London was induced to have his pupils enter the contest, which he was not entirely willing to do because of their lack of preparation. However, they entered the contest and successfully carried off all the honors, which in the estimation of those who were present proved conclusively that so far as public school children were concerned, the movable Do system had its advantages. This is a matter of historical record.

THE PRACTICAL ADVANTAGES IN SCHOOL WORK.

In view of the fact that in most of our school system the work of music teaching has to be delegated to the class teacher, it is important that music be reduced to its simplest terms, and for that reason all the particular technical work which of necessity must be left in the hands of the most expert teacher is eliminated. It is not the object of a public school system to make expert readers, but to give to each child the advantage of a musical education. It is merely an attempt to open up the great fields of music appreciation, whether it be through listening or actual vocal accomplishment. For this reason there cannot be the great insistence made upon sight reading as a form of music, such as we find in the conservatory, for the benefit of the individual pupil who decides to use music as a vocation.

John O. Lambdin Dead

It is with regret that the musical world learns of the death of John O. Lambdin, dramatic and music critic of the Baltimore Sun. Mr. Lambdin passed away on April 26 at fifty years of age, following an attack of pneumonia. Mr. Lambdin was born in Germantown, Pa., and is the last member of a family which for years had been prominent in the arts. His father, Dr. Alfred Cochrane Lambdin was at one time associate editor of the Philadelphia Times and later editor-in-chief of the Philadelphia Ledger. His mother was Katherine Oldmixon Lambdin. Mr. Lambdin had a very keen mind and great musical knowledge and his writings in the Baltimore Sun always were read with interest.

Rosati Teaches Openshaw Ballad

While canvassing the large studios in New York City to determine the popularity of the Openshaw song, Love Sends a Little Gift of Roses, innumerable letters have been received by the publishers praising highly its possibilities as a studio number. The following letter from Enrico Rosati, well known teacher here, shows that he found it very interesting:

I received Love Sends a Little Gift of Roses and I find it very interesting. I shall be glad to use same for my pupils. If any of them should include the song on their programs I shall be prompt in Very truly yours,

(Signed) ENRICO ROSATI.

Dorothy Jardon the Real Feature

That Dorothy Jardon enjoyed great success during her recent engagement in California with the Loew theaters, both in San Francisco and Los Angeles, is proved by the following account which appeared in Variety, a weekly

theatrical paper, the opinions and criticisms of which are greatly valued by persons interested in the profession:

DOROTHY JARDON PROVES BETTER DRAW THAN FILM FEATURE.

The outstanding offering among the big first run houses is Where the Pavement Ends, at Loew's Warfield. It has not been the picture so much as the presence of Dorothy Jardon which has caused the Warfield to register capacity business.

Dorothy Jardon proved an excellent drawing attraction and the big business attributed to her appearance in a fine program that was highly praised by critics.

Heifetz's Plans

Jascha Heifetz sails for Europe on May 16. He will start his first tour of the Orient in September, and will return to the United States next season in time for his first Carnegie Hall recital in New York, which will take place on New Year's Day.

Shea Pupil a Church Soloist

John A. Carpenter, tenor, a pupil of George E. Shea, has been engaged for a year as soloist in the choir of the Pentecostal English Lutheran Church of Brooklyn.

WHERE THEY ARE TO BE

From May 3 to May 17

Addison, Mabelle: Ann Arbor, Mich., May 17.	Levitzi, Mischa: Mt. Vernon, Iowa, May 11.
Alecock, Merle: Cincinnati, Ohio, May 5.	Macbeth, Florence: Spartanburg, S. C., May 4.
Baer, Louise: Harrisburg, Pa., May 4.	Kevance, Ill., May 11.
Barbour, Inez: Cincinnati, Ohio, May 5.	Rochester, Minn., May 13.
Bock, Helen: Harrisburg, Pa., May 4.	MacLaren, Gay: Chicago, Ill., May 8-10.
Bori, Lucrezia: Plainfield, N. J., May 3.	Maier, Guy: Boston, Mass., May 4.
Crooks, Richard: Worcester, Mass., May 9.	Springfield, Mass., May 5.
Cuthbert, Frank: Springfield, Mass., May 4.	Middleton, Arthur: New Britain, Conn., May 7.
Dadmun, Royal: Worcester, Mass., May 9.	Worcester, Mass., May 10.
Davis, Ernest: Kansas City, Mo., May 7-10.	Morini, Erika: Mt. Vernon, Iowa, May 10.
Easton, Florence: Cincinnati, Ohio, May 4.	Murphy, Lambert: Cincinnati, Ohio, May 4-5.
Edwards, Elizabeth: Newark, N. J., May 9.	Novaes, Guiomar: Salt Lake City, Utah, May 4.
Gordon, Jeanne: Springfield, Mass., May 4.	Ornstein, Leo: Worcester, Mass., May 11.
Hackett, Arthur: Mt. Vernon, Iowa, May 11-12.	Passmore, Melvena: Harrisburg, Pa., May 4.
Harold, Orville: Worcester, Mass., May 10-11.	Pattison, Lee: Boston, Mass., May 4.
Harvard, Sue: Indianapolis, Ind., May 6.	Springfield, Mass., May 5.
Howell, Dicie: Cleveland, Ohio, May 3.	Patton, Fred: Worcester, Mass., May 9.
Johnson, Edward: Chicago, Ill., May 6.	Raisa, Rosa: Spokane, Wash., May 9.
Keener, Suzanne: Ridgewood, N. Y., May 7.	Rimini, Giacomo: Spokane, Wash., May 9.
Kerns, Grace: Oberlin, Ohio, May 5.	Rubinstein, Erna: Ann Arbor, Mich., May 17.
Kingston, Morgan: London, Eng., May 13.	Ruffo, Titta: Havana, Cuba, May 3-14.
Klink, Frieda: Worcester, Mass., May 9.	Schips, Tito: Cedar Rapids, Iowa, May 7.
Land, Harold: Rutherford, N. J., May 6.	Simpson, Alma: San Juan, P. R., May 10.
Lennox, Elizabeth: Benton Harbor, Mich., May 15.	Ponce, P. R., May 12.
	Mayasquez, P. R., May 13.
	San Juan, P. R., May 10.
	Sundelius, Marie: Cincinnati, Ohio, May 4.
	Worcester, Mass., May 9.
	Brooklyn, N. Y., May 12.
	Thomas, Edna: Philadelphia, Pa., May 16-17.
	Tittmann, Charles T.: Cincinnati, Ohio, May 5.
	Washington, D. C., May 8.
	Van Gordon, Cyrena: Saginaw, Mich., May 8.
	Whitehill, Clarence: Cincinnati, Ohio, May 4.

HAMILTON MORRIS
Soprano CONDUCTOR Teacher
835 Lincoln Place Brooklyn, N. Y. Tel. 4935 Lafayette

HURLBUT
Latest De Reszke Disciple
MASTER-CLASSES
SUMMER 1923
Seattle Spokane Lewiston
319 West 95th St. New York
Tel. Riverside 4650

BUTLER Soprano
PUPILS ACCEPTED
512 Fine Arts Building, Chicago, Ill.

MME. CAROLINE LOWE
VOCAL TEACHER AND COACH
Voice Development and Correction
Studio: 50 West 67th Street New York
Tel.: Columbus 1495

HEIZER MUSIC SCHOOL
Direction of Mr. and Mrs. Frederick Heizer
SIOUX CITY, IOWA 1215 Douglas Street

Lillian Croxton
COLORATURA SOPRANO
Concerts—Recitals
Management:
Standard Booking Office,
17 East 42nd Street,
New York City

BEULAH ROSINE
Violoncellist Concerts, Recitals
1818 Summerdale Ave., Chicago, Ill.

OLANOFF Violinist
"Sound musicianship—colorful tone—solid technique, style, response, excellent musical feeling and taste."
—N. Y. Press.
CONCERTS—RECITALS
Instruction
Address: 780 Forest Ave., Bronx, New York

OPPORTUNITIES

VANDERBILT STUDIOS of New York.
Proprietor, Mrs. Mabel Duble-Scheele; office, 41 West Ninth Street; telephone, Stuyvesant 1321. Houses in best central locations. Distinctive features of reliable service. Residence studios with private baths, steam heat, electric light, and fireplaces. Suitable for professional and business people of refinement. Club-like, business-like. Several large single studio vacancies. Leases from \$900 up. Studios for short time reservation having Steinway grand pianos at 125 East Thirty-seventh Street, telephone Murray Hill 0991.

FOR RENT—Unusual opportunity, large front room, furnished, Riverside section, piano permitted, unrestricted practice, day and evening, delightful locality, excellent

beds, attractive; \$10.00 weekly. Beckley, 160 Claremont ave. (122nd st.) Apt. 4-F, evenings, Morningside 6280.

WANTED—Teachers of Voice, Violin and Piano for College positions away from New York; Musical Artist-Teachers' Agency, a diplomatic service dealing exclusively with the highest grade of Artists. Teachers and Institutions of Musical Art. Allen-Pichler Co., 56 West 39th Street, New York. Fitzroy 2185.

FOR SALE—Mason & Hamlin Upright Grand, late model, perfect condition. Can be seen only per appointment. Bargain Cash. Address "D. R.," care of MUSICAL COURIER, 825 Orchestra Building, Chicago, Ill.

WELL KNOWN ITALIAN CONDUCTOR, coach and accompanist contemplates the direction of Operatic classes in connection with a prominent school or studio during the summer months. Might consider individual connection with a prominent artist. Write "P. A. P.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

WELL KNOWN COLLEGE in the South desires a teacher of piano and organ. Opportunity for concert engagements. Good salary. Give full details in reply. Address "D. C. K.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

VIOLIN TEACHER, who has had best European and American instructors, is available on the summer course of well-

established educational institution; willing to continue on faculty throughout year; within commuting distance of New York City. Address "F. J. S.," care MUSICAL COURIER, 437 Fifth Avenue, New York.

A Phonograph Recording Laboratory has added a new department to their activities and can offer to musical artists a personal phonograph record of their own work for a nominal charge. \$35.00 will cover recording and one dozen records. For particulars address Personal Phonograph Record Dept., care of Electric Recording Laboratories, Inc., 210 Fifth Avenue, New York.

NEW PICK-MANGIAGALLI BALLET FAILS AT SCALA

Newly Staged Lucia a Triumph for Toscanini, Pertile and Stracciari—Supplementary Season to Last Till June 10

Milan, March 25.—The Scala produced, a few days ago, the new choreographic comedy of Riccardo Pick-Mangiagalli entitled *Maht*. It is rather loosely constructed and crowded with episodes that fail to hold one's interest. The plot is an Oriental one and the music not dissimilar to that of Carillon Magico already familiar to Metropolitan Opera audiences in New York. It is pretty at times but is restricted to a narrow circle of themes, rhythms and harmonies. The happy moments in the music were so few and far between that the interest of the audience soon waned, in fact its disapproval was already apparent after the first part, and after the second there was scarcely any applause at all. The performance of the several dancers, among whom was Cia Fornaroli in the title role, was generally good, even though deficient in choreographic conception. The work of the orchestra, under Antonio Guarnieri was beyond reproach.

Two nights later a great success was achieved with a newly studied version of *Lucia*. Here was a spectacle in which the genius of Toscanini shone most brilliantly. Those moments which lack real beauty in the old operas are infused with his original conception and seem to take on a

new light, while the real gems are made to shine more brilliantly than ever. The leading role was interpreted by Toti Dalmonte, who was hailed with enthusiasm for her clever acting and beautiful vocal accomplishment. She was ably seconded by Aureliano Pertile (Edgardo), formerly of the Metropolitan Opera, and Riccardo Stracciari (Enrico) and the basso Pinza. Pertile, who was formerly a one-role tenor, is undergoing an intensive training at the Scala and has been taking part in practically all the operas of the regular season. He has won a place for himself as one of the most intelligent of the artists on the Italian stage.

The final weeks of the regular season will bring the first presentation of Respighi's *Belfagor*, and as closing operas Giordano's *Madame Sans-Gêne*, and the *Magic Flute*. After a ten days' interval there will be a brief supplementary season lasting from May 20 until about June 10, during which *Traviata*, *Faust* and either *Aida* or *La Bohème* will be played. In honor of the centenary of Alessandro Manzoni's birth, there will be a performance of Verdi's *Requiem*, which, as is well known, was composed for the occasion of Manzoni's funeral.

GUIDO M. GATTI.

Myra Hess Says "Farewell"

Myra Hess, the pianist, made her New York season's farewell appearance at the Beethoven Association, April 16. Among the great array of musical stars, Miss Hess was the only feminine shining light, playing the triple concerto by Bach with Harold Bauer and Dohnanyi, accompanied by a small string orchestra conducted by Walter Damrosch and headed by Jascha Heifetz.

Miss Hess will not be gone for a long period as she makes her appearance for the third time in America in September playing twice at the Berkshire Festival in Pittsfield.

This will be the opening of another concert tour and a list of many orchestra and recital dates will include return engagements in New York, Philadelphia, Boston, Chicago, Minneapolis, Rochester, Milwaukee, etc., etc.

Owing to the great demand for concerts in England, Miss Hess can only remain in America until January. Her first New York recital is scheduled for October.

Otello at Brooklyn Academy

There was a performance of *Otello* at the Academy of Music, Brooklyn, April 16, with Nicola Zerola (*Otello*), Siliro Garavelli (*Iago*), Erminia Ligotti (*Desdemona*) and Nora Moore (*Emilia*). The audience filled the immense auditorium and was very enthusiastic.

Mr. Zerola was fine in his impersonation, as was Mr. Garavelli. Mlle. Ligotti, the fair *Desdemona*, in both person and voice, looked, acted, and sang the part well. She presented the ideal character in affectionate and sympathetic demeanor. Her voice is pure in its sweetness and flexibility, yet full of color and expression; she sang with true dramatic fervor. The duo between *Otello* and *Desdemona* was full of character and intensity. Mlle. Ligotti,

a pupil of Romualdo Sapio, is young for such a great role and shows versatility and achievement, and if she keeps on as she has begun she will reach operatic fame. Mlle. Moore had little to do in acting and singing, but was in perfect touch with the others. Amedeo Baldi as Cassio, Giuseppe Ansolone as Lodovico and Fausto Bozzelli as Montano were good. The weak part of the performance was the chorus, both as to numbers and lack of true spirit in acting. Mr. Paganucci had no rehearsals with his orchestra, and no full rehearsal with the performers, yet his dominating spirit and mastery as conductor enabled him to carry the performance to a successful termination. He is a young man, born in Brooklyn, N. Y., and wants it understood that he is an American and not a foreigner.

Quisisana Opens May 1

The Quisisana Lodge and Camps in Maine will open for the warm months on May 1, thus insuring a season of real fishing for those who are interested in that sport. Gustav F. Heim, solo trumpeter of the Philharmonic Orchestra (formerly with the Boston Symphony Orchestra) will cooperate with Kate Strauss, who has always taken an active interest in music and musicians of New York, in making the season a red letter one. There will be vocal, instrumental and radio concerts in the Music Hall and preparation has been made for three dances weekly.

Edna Bishop Daniel Artist Pleases Critics

During Ruth Peter's engagement at the Metropolitan Theater in Washington, D. C., she won a number of press tributes for the artistry she displayed in singing *Mighty Lak' a Rose* as a prologue to the Edwin Carewe photodramatic production bearing the same name. Under date

of April 12 the critic of the Washington Times stated: "Miss Peter is a soprano whose voice has distinguished many important musical events. She is one of the foremost artists of the Washington Opera Company and has appeared in many roles of decided intricacy in numerous operatic productions in this city. Her voice is true, flexible and admirably pleasing in the crooning rhythms of Nevin's melodious lullaby." Miss Peter is an artist-pupil of Edna Bishop Daniel, who is well known in Washington as an "exponent of the common sense system of voice placement and tone production used by true voice culturists and real artists of all nations."

Eddy Brown Thrills European Audiences

The political gale which continues to blow so fiercely through most of the European States does not seem to have dampened the people's love and ardor for music. According to reports, concert halls and opera houses are usually crowded, while vocal and instrumental recitalists are eagerly listened to. Therefore it is little wonder that Eddy Brown's return to the European concert field aroused great interest.

During his absence of many years from Germany the memory of his art remained. In fact, he not only renewed his old-time popularity, but considerably increased it through the charm his playing unflinchingly exercises over his hearers. *Avanlanche*-like did the requests pour in for his appearances. Some of the proposed tours had to be abandoned because of the physical impossibility of undertaking them. Too many dates in Germany, and following each other too closely, caused the cancellation of the trips to Poland and Czechoslovakia. However, Scandinavia, Austria, Hungary and the Balkan States were visited. In the midst of the strenuous season's work a short rest in Italy recharged young Brown with the necessary energy to successfully continue his activities.

His presence in that beautiful country of romance could not be kept a secret very long. Soon after his arrival there several managers sought him for the purpose of arranging for a tour for next winter. Negotiations are pending at present and it seems to be a certainty that Eddy Brown will be heard in all the large and important cities.

The violinist proposes to pay a flying visit to the United States very shortly. While here he will make some new records for the Columbia Company, as there is a great demand for them.

Chopin Recital at Institute of Musical Art

Carl Friedberg, assisted by Samuel Gardner, violinist, and Willem Willeke, cellist, gave a Chopin recital at the Institute of Musical Art, Saturday evening, April 21. Sunday evening, April 29, the same trio gave a recital of chamber music, consisting of B flat major, by Beethoven, and op. 40, C minor, by Tchaikowsky.

April Engagements for Thanzine Cox

On April 11 Thanzine Cox, soprano, sang at the Convention of the Pennsylvania State Federation of Women's Clubs at State College, Pa. April 17 she gave a recital at Elizabethtown, Pa., and April 24 she sang at Harrisburg for the Wednesday Musical Club.

The Steinert Pianoforte

THE EXCLUSIVE
PIANOM. STEINERT & SONS, Steinert Hall, 162 Boylston St.
BOSTON, MASS.

STEGER

The Most Valuable Piano in the World



BUSH & LANE

HOLLAND, MICH.

WING & SON,

Manufacturers of the

WING PIANO

A musical instrument manufactured in the musical center of America for forty-nine years

Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

BALDWIN

Cincinnati

LESTER PIANO

ONE OF THE
OLD MAKES

PHILADELPHIA

INSTITUTE OF MUSICAL ART OF THE CITY OF
120 CLAREMONT AVENUE NEW YORK
Frank Damrosch, DirectorLambert MURPHY METROPOLITAN OPERA CO.
For Concert Engagements Apply to
The WOLFSONN MUSICAL BUREAU
712-716 Flak Bldg. New YorkVICTOR HARRIS THE BEAUFORT
140 West 57th Street
Tel. 3053 Circle

TEACHER OF SINGING IN ALL ITS BRANCHES

NEW YORK COLLEGE OF MUSIC

114-116 East 85th Street

CARL HEIN—DIRECTORS—AUGUST FRAEMCKE

All courses will continue during the summer.

SUMMER MASTER CLASSES under the direction of AUGUST FRAEMCKE, Piano
Dept.; HANS LETZ, Violin Dept.

THE STEINWAY PIANOS

(GRAND AND UPRIGHT)

Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

Ditmars Avenue and Riker Avenue
Steinway, Borough of Queens, New York

Warerooms: { Steinway Hall, 107-109 East 14th Street, New York
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London

Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

Mason & Hamlin

"THE STRADIVARIUS
OF PIANOS"

The Mason & Hamlin Piano has set a new standard of tone and value and has long commanded the highest price of any piano in the world.

Principal Warerooms and Factories

BOSTON

New York Warerooms, 818 Fifth Avenue

KRANICH-&-BACH

*Ultra-Quality PIANOS
and PLAYER PIANOS*

Established 1864

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

The
Celco
Reproducing Medium
TRADE MARK

The Celco Reproducing Medium
in the

A. B. Chase

Established 1875

Emerson

Established 1849

Lindeman & Sons

Established 1836

United Piano Corporation

20 West 45th Street

New York City

The
Name **Sohmer**



on a piano is a guarantee of quality; a synonym for artistic excellence.

For forty years the Sohmer family have been making Sohmer pianos.

To make the most artistic piano possible has been the one aim, and its accomplishment is evidenced by the fact that:

There are more Sohmers in use in the Metropolitan District than any other artistic piano.

SOHMER & CO., 31 West 57th St., NEW YORK

PAUL ALTHOUSE WRITES:

NEW YORK, June 19th, 1919
The Autopiano Company,
On-the-Hudson at 51st Street,
New York City.

DEAR SIRS—

You are certainly to be congratulated on your splendid achievement in the production of the Autopiano, which I consider one of the finest players I have ever played.

It is so exquisitely beautiful in tone and expression, so unquestionably superior, that I can readily understand why the Autopiano leads in the player piano world.

Sincerely,

Paul Althouse



THE AUTOPIANO COMPANY

On-the-Hudson at 51st Street

New York

MUSICAL COURIER

Weekly Review OF THE *World's Music*



Kubey-Rembrandt Studio.

HELEN BOCK

Young American Pianist now closing a most successful concert season, for whom many engagements already have been booked for 1923-24.

